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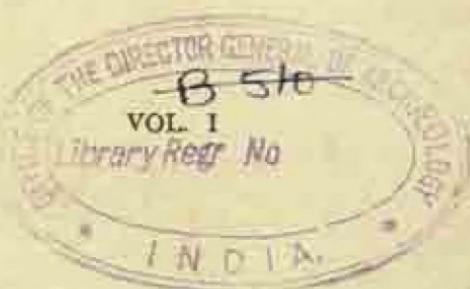
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# POPULAR POETRY OF THE BALOCHES

BY

M. LONGWORTH DAMES, M.R.A.S.  
INDIAN CIVIL SERVICE (RETired)

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## PREFACE

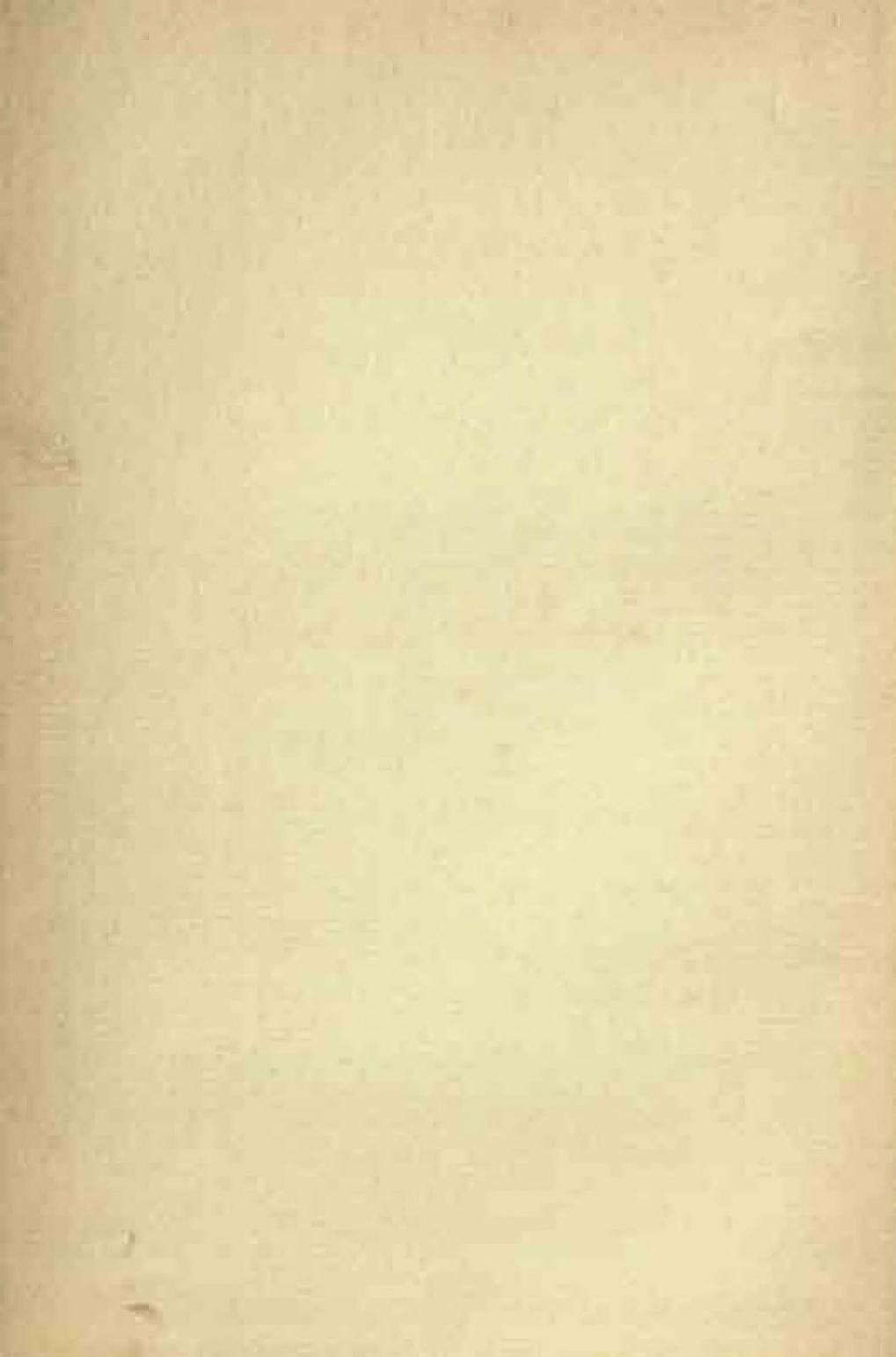
IN bringing the Popular Poetry of the Baloches to a conclusion and laying before the Public the result of many years' labour in collecting, transcribing and translating the ballads and verses here set forth, I have the greatest pleasure in acknowledging the action of the Folklore Society in issuing this book as the Annual Volume for 1905, and in thanking the Council and the Society for giving me the opportunity of publishing a work of this kind, which necessarily appeals to a limited public.

My sincerest thanks are due also to the Royal Asiatic Society for its assistance and co-operation, without which it would have been impossible to include a complete collection of the original texts from which the English renderings are made.

Without these texts the translations, the value of which depends mainly on the correctness of my interpretations, would have lost much of their value.

To both Societies I now express my heartiest thanks for their kindness,

M. L. D.



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## ERRATA.

Page	line	
xxi.	29	<i>Between lands and Sibi, insert 'of.'</i>
xxvi.	6, 7	<i>Gosit' with slight variations.</i>
5.	94	<i>For Chausser read Chauszar.</i>
10.	Note 3	<i>For Ito read Ito.</i>
21.	9	<i>For Qurkins read Qurkis.</i>
54	2, 3	<i>After line 2 insert 'The Kirds carry burdens for our servants.'</i>
76	Note 2	<i>For XXII. read XXIV.</i>
83	Note 7	<i>Add 'Here, however, Multan Mal may mean "the Champion of Multan."</i>
84	so	<i>For and a thousand read with a thousand combats.</i>
84	Note 4	<i>Add 'See also p. 178.'</i>
88	30	<i>For are read art.</i>
89	18	<i>For are read art.</i>
95	36	<i>After Kach <i>insert</i> 'The Hots in the van seized Chair and Phuliji.'</i>
97	8	<i>After two <i>insert</i> 'Alive and unhurt you lay down on the ground.'</i>
105	Note	<i>For XXXI. read XXXIII.</i>
177	Note	<i>For XVII. read XVIII.</i>

## INTRODUCTION

### § I. SOURCES AND ORIGINS.

THE existence of Balochi poetry may be said to have been unknown until Leech published some specimens in his 'Sketch of the Balochi Language' in the *Journal of the Asiatic Society, Bengal*, in 1840. Unfortunately, owing to misprints and misspellings, these poems have been found very hard to decipher, and contributed little to our knowledge of the subject. In the present collection I have ventured to give them in an amended text, reading them in the light derived from the study of similar verse. Nos. XXI. 1 (*b*), XXIV. and XXXVIII. (2) are taken from Leech, and in Nos. XXII. and LII. his versions have been used in collation with others.

After Leech's death no attention seems to have been bestowed on the subject for many years. In 1877 Sir R. Burton, in his *Sindh Revisited*, gave translations, without original texts, of three ballads, of which one (No. XXI. 1 (*b*) in this collection) was borrowed word for word from Leech without acknowledgment, and another was an extended version of 'Isā and Bari' (No. LII.), also given by Leech. The third ballad will be found in Burton's book (*Sindh Revisited*, ii. 168). I do not reproduce it here, as it is doubtful whether Burton had any real acquaintance with Balochi. With this exception, I believe that after Leech's time no attempt was made to reduce to writing the poetry of the Baloches until I began to do so in 1875, and obtained many poems

during the next few years at Dera Ghāzi Khān, Rājanpur, Sibi (Sēvi), and in the hill country of the Lēghāris, Gurchānis, Maris, and Bugtis. Some of these were published with translations in 1881.<sup>1</sup> Brāhim Shambāni, Khudā Bakhs̄h Mari Dom, and a Lashārī Gurchāni contributed the greater portion of these, and some were repeated to me by the headman of the Ghulām Bolak Kinds at Sibi. Afterwards the greater number came from Ghulām Muhammad Bālāchāni, Bagā Lashārī, and Bagā Dom. Brāhim Shambāni, Panjū Bangulāni, and Jiwā Kird repeated to me their own poems which are given here. A few poems (without translations) were included in my *Balochi Text-book* (1891), and a few (with translations) were embodied in 'The Adventures of Mir Chākur' which I contributed to Sir R. Temple's *Legends of the Panjab*. I continued collecting until I finally severed my connection with the land of the Baloches in 1896, but with the exceptions above mentioned none of the poems have been printed. I have now included all the poems, and have carefully revised the text and translations of those already published. Since I left the country another collector, the Rev. T. M. Mayer, has taken up the work, and has printed the result in pamphlet form.<sup>2</sup> Mr Mayer has kindly permitted me to make use of these materials, and I have given them in full where I had no other versions of the same poems. Where I had versions taken down by myself (or in two cases derived from Leech) I have collated them, and have often been able to frame in this way a more satisfactory text than could be derived from any one version. I have followed the same course when I have found among my own notes

<sup>1</sup>In my 'Sketch of the Northern Balochi Language' (Extra No. of the *J.A.S.B.* 1880).

<sup>2</sup>Partly at his private press, Fort Munro, and partly at the Sikandra Orphanage Press, Agra; 1900 and 1901.

more than one version of the same poem. For the translations I am myself responsible throughout, as I considered Mr. Mayer's translations too literal to be useful except to students of the Balochī language, but I found them of great value in arriving at the correct meaning of the poems, often by no means an easy task.

Besides my own collections and those of Lieut. Leech and Mr. Mayer, the only contribution is taken from R. B. Hētū Rām's *Bilochī-nāma*,<sup>1</sup> whence come the poem of Doda, No. XVIII. (1), and another used in collation in No. IX. The prose legend of Pir Suhri is also derived from this source.

In all poems, or prose narratives, taken down by myself, I have carefully recorded the actual words of the narrator. The source of each poem is indicated in the prefatory note which precedes it.

It will be noticed that the whole body of poems given in this volume belongs to the Northern variety of the Balochī language. I have not been able to discover any poems in Mekrānī Balochī. They must exist among the tribes of Mekrān and Persian Balochistan, and it may be hoped that some official or traveller who has access to those regions will take the trouble to record some of them before they are lost.

## § II. CHARACTER OF BALOCHĪ POETRY.

The poems thus collected form a considerable body of verse which circulates orally among the Baloch tribes occupying the country which extends from the Bolān Pass and the Plain of Kachhi (the Kachh Gandāva of the maps) through the southern part of the Sulaiman

<sup>1</sup> In Urdu. Published at Lahore, 1881. The English translation by Mr. J. M'C. Douie (Calcutta, 1885) does not contain the poems, but has some additional prose stories, from which the story of Murid (see introduction to Murid and Hāni, No. XXII.) is derived.

Mountains to the plains along the right bank of the Indus in the South Punjab and North Sindh. The central part of this area is occupied by ridges of barren rock, and intervening valleys scarcely less barren. The Baloches who inhabit it are divided into many tribes and clans; for a description of whom and an account of how they came to occupy the country where they now dwell, I may be allowed to refer to my monograph on the subject lately published.<sup>1</sup> The history of the race is not without an important bearing on the ballads, as will be seen below.

Attached to these tribes are many families of a race known as Doms or Dóombs, the hereditary bards and minstrels of the Baloches, who are the depositaries of the ancient poetic lore. Through them it has been handed down to the present day with substantial accuracy, though not without variation, as becomes apparent when more than one version of a ballad is available. These Doms are found not only in Balochistan, but also in Afghānistān (where their name takes the shortened form Dum), in Persia, and in North-west India (their original home). They generally make use among themselves of some dialect of Sindhi or Western Punjābi, but are, according to their location, equally familiar with Persian or Pashto, Balochi or Brāhot.

Among the Baloches they are the professional minstrels, they sing the poems in the assemblies of the clans, but are not poets themselves, as they often are among the Afghans.<sup>2</sup> They are merely the agency for handing down the older poems or publishing the compositions of modern poets, who are in almost every case true Baloches and not men of low or mixed origin, as among the Afghans. It would be undignified for a Baloch to sing or recite

<sup>1</sup> *The Baloch Race.* By M. Longworth Dames, 1904. The Royal Asiatic Society.

<sup>2</sup> See J. Durmesteter, *Chants des Afghans*. Paris 1888-90, p. excil. § 140.

a poem publicly; so a poet who wishes to make his composition known seeks out a Dom and teaches it to him. Allusions to this practice are frequent in the poems, e.g. in No. XXVII., where the 'sweet-singing Lori' is enjoined to listen carefully to the words of the song. (The name Lori, *minstrel*, the Persian Lüri, is frequently given to Doms in poetry.)

The whole of this poetry is purely popular in origin and form. There has never been in Balochi a literature in the correct sense of the term, and literary influence cannot be detected anywhere, except perhaps in one or two of the love-poems. The forms of Persian poetry which have been the universal standard, even of popular poetry, in Afghanistan and Musalmān India, are not to be found here. There are no *ghazals*, no artificial arrangements of poems in *drāns*, none of the pedantry of Persian prosody. As in form, so in substance, Balochi poetry is simple and direct in expression, and excels in vivid pictures of life and country, which it brings before us without any conscious effort at description on the part of the singer. As might be expected in a parched-up land, where water is scarce and rain seldom falls, the poets delight in describing the vivid thunderstorms which occasionally visit the mountains and the sudden transformation of the country side which follows a fall of rain. The heavy atmosphere laden with dust and haze is transformed into one of transparent clearness and inspiriting freshness; the brown mountain-side is covered in a few days with a bright green carpet, the dry watercourses become flowing streams, waterfalls leap from the heights, and every rocky hollow holds a pool of fresh water. The shepherds, armed with sword and shield and matchlock, stride along singing in front of their flocks marching to the upland pastures from the parched and sweltering lowlands, and the women join in bands and wander about alone in the hills, free from male

molestation, as is described in Dostēn and Shirēn (XLI.). So this season is to the Baloch poet what the summer-tide was to the old English bards who sang of Robin Hood:

‘In somer when the shawes be sheyne  
And leves be large and long,  
Hit is full mery in feyre foreste  
To here the foulys song.’

Vivid scenes of war and rapine are common, and the characters of the actors are sharply defined and brought out in their actions and speeches.

The names of the authors of the poems are preserved in the majority of cases owing to the custom of reciting the name and description of the author with the subject of his song as a preface to the actual singing of the poem. This preface is treated as an integral part of the poem (as in the case of some of the psalms of David or Asaph) and is never omitted by a properly trained Dom, although in some of the poems in this collection (collected from non-professional reciters) it has not been recorded. In this point Balochī poetry differs from popular poetry generally, as usually the author of any particular ballad or song is not known; and in any case the personality of the author is not a matter of importance; the true ballad is impersonal. To a certain extent Balochī poetry shares this characteristic with that of other nations: a general similarity of style and treatment runs through a whole class of ballads or songs, and epithets and phrases are repeated over and over again; there is a conventional dialect and phraseology which every author must follow.

In spite of this, however, there is a much stronger personal element than is usual in ballad poetry. It would not be correct to say here, as has been well observed with regard to the English and Scottish ballads: ‘Not only is the author of a ballad invisible

and, so far as the effect which the poem produces on the hearer is concerned, practically non-existent, but the teller of the tale has no rôle in it.... The first person does not occur at all except in the speeches of the several characters.<sup>11</sup>

These words could not be applied to many of the poems in this collection, in which the authors are themselves actors, and speak in the first person. This remark applies especially to the following poems:

- No. XI. Containing the five poems exchanged between Chākur and Gwaharām.
- XIII. Poems of Chākur and Jāro.
- XIV. The song of Nodhbandagh.
- XVI. Shāhzād's ballad of the conquest of Dehli.
- XVII. The eight poems of Bijar, Babar, and others regarding the war between the Rinds and Dodāls.
- XVIII. (2 and 3) The poems of Bālāch.
- XIX. Rēhān's lament.
- XX. Bivaragh's elopement.

It also applies to some of the later war ballads. These poems are full of satire and invective; they are believed to be the actual utterances of the celebrated leaders whose names they bear, and I can assign no good reason for refusing credence to this belief. The personal feeling is so strong, and the allusions to contemporary persons and events long since forgotten are so numerous, that it is difficult to account for these poems on any other theory. The language, as I show elsewhere,<sup>2</sup> lends support to this view. It may be held, however, that these personal poems are not 'ballads' in the strict interpretation of the term; and, if the word 'ballad' necessarily implies a story, it

<sup>1</sup> Cambridge Edition of Child's *English and Scottish Popular Ballads*. London, 1905, p. xi, Introduction.

<sup>2</sup> See Note, vol. II, p. 180.

is true that they do not always answer to the test. Nevertheless, in form and language they belong to the same class as the true ballads, and it is not possible always to draw a hard and fast line of demarcation between what is a ballad and what is not. These poems form an important part of what may be called the heroic or epic poetry, equally with the purely narrative ballads, and the long speeches and invectives put into the mouths of the heroes of the *Iliad* and other primitive epics must have been derived from originals of this description. In considering poetry intended for recitation to an audience already familiar with all the events of the story, it must be remembered that the verses containing or believed to contain the actual words addressed by a hero warrior to his adversaries are quite as important as the purely narrative poems. One class cannot be dealt with apart from the other, and I prefer to use the word ballad in a sense wide enough to cover both.

These poems bear a strong resemblance to the older parts of the *Poema del Cid*, in which there is a similar strong personal element. The Cid poems are less primitive and have been more subject to literary influences than the heroic ballads of the Baloches (although in actual date they are older), and there is no part of them as they stand which can be attributed to the eleventh century, when the Cid lived; but the resemblance is still considerable, and we may well believe it would be still stronger if we had before us the original songs from which the existing Cid ballads are derived. The purely narrative ballads which deal with the old wars in an impersonal style are probably somewhat later than those referred to above, but many of them no doubt go back to a period not long after the events dealt with.

### § III. CLASSIFICATION OF POEMS.

The whole body of poetry here set forth may be conveniently considered under the following heads :

1. Heroic or epic ballads dealing with the early wars and settlements of the Baloches.
2. More recent ballads, mainly dealing with the wars of tribes now existing, and other tribal ballads.
3. Romantic ballads.
4. Love songs and lyrics.
5. Religious and didactic poems.
6. Short poems, including lullabys, dastānaghs, and rhymed riddles.

1. The first class includes the poems numbered from I. to XXII. (forty poems in all), and comprises ballads of both the classes alluded to above in § II. These form the oldest and most important part of the traditional lore of the Baloches. The central event dealt with is the war of the Rinds and the Lashāris, and some ballads refer to the events leading up to or following this war, and to the war of the Rinds and Dodāis. Briefly the argument may be stated as follows :

The Baloches formed one body, divided into several tribes, of which the Rinds and the Lashāris were the chief. A great movement of the race took place, which led to its descent into the plains of India by the Bolān, the Mullah, and other passes, and the occupation of the lands Sibi (always called Sēvi), Bāgh, Shorān, and the plain of Kachhi generally. Here they soon began to quarrel, and a rivalry sprang up between Mir Chākur, chief of the Rinds, and Mir Gwaharām, chief of the Lashāris. The principal cause of the feud was a lady named Gohar, who was beloved by Gwaharām, but rejected his suit and took refuge with Chākur, who also loved her. About this time a horse-race took place, in which Rāmēn Lashāri

and Rēhān Rind backed their respective mares. Rāmēn by right won the race, but the Rinds falsely awarded the victory to Rēhān. A party of Lashāris then went off and slaughtered some of Gohar's young camels. She attempted vainly to conceal this from Chākur, who vowed revenge. Bivaragh, a leading Rind, tried to restrain him, but his cousins, Mir-Hān and Rēhān, and the fiery Jāro urged him on, and the Lashāris were attacked in the Mullah Pass. The Lashāris were supported by the Nuhānis, under their chief Omar, who is held up as a pattern of liberality. Among the Lashāris the leading men were Nodhbandagh, Gwaharām's old father, proverbial for his wisdom and generosity, Bahār, Bijār, Rāmēn and Bakar. In the battle the Rinds were defeated and Bivaragh and Mir Hān were killed. Chākur himself was saved by Nodhbandagh, who mounted him on his mare Phul and let him escape out of the battle. Bivaragh's elopement with the King of Qandahār's daughter and his appeal for help to Gwaharām rather than to Chākur belong to a period before the feud began.

Chākur took refuge with the Turks, that is with the Mughals of Herāt and Kandahār, and finally obtained their alliance in spite of bribes sent by the Lashāris and the severe tests he had to undergo. The war went on for thirty years, and ended in the destruction of most of the Lashāris, and the emigration of Chākur to the Panjāb, followed by most of the Rind clans.<sup>1</sup> The Rinds of Shorān and the Maghassi Lashāris of Jhal still continued in Kachhi. Chākur and his son Shāhzād formed an alliance with the Langāhs of Multān, and afterwards with the Mughals under Humāyūn, joining in the attack on Dehli (XVI.). Many clans refused to accompany him,

<sup>1</sup> The Lashāris seem to have allied themselves with the indigenous tribes of Sindhi, the Sammās and Bhāttis, to counterbalance the alliance of the Rinds with the Turks. Gwaharām [XI. 3, l. 10] threatens to bring these tribes from Thatta.

and recrossed the Indus under Bijar, where they fought with the Dodāls, already established there under Sohrāb Khan (XVII.). The only episode dealt with in Part I. which is unconnected with what may be called the Chākur Cycle is the story of Bālāch (see prefatory note to No. XVIII.).

The characters of the chief actors in this epic story stand out clearly throughout the ballads. Chākur himself is brave, generous, and rash, but with some of the failings of a semi-savage. He entices away Hāni from Murid by unfair means, he provokes Jāro into killing his own son, and Haddeh, Chākur's brother-in-law, and then taunts him with what he has done. He does all this simply to test whether Jāro will keep his oath to kill any one who touches his beard. On the other hand he behaves with magnanimity in the matter of the Lashāti women taken prisoners by the Turks and towards Haibat when the latter took possession of his camels. He is still looked upon as the ideal Baloch chief, and his exploits are magnified by modern legends into something miraculous, but in the ballads there is no mixture of the supernatural; the events described are such as may actually have happened. Nodhbandagh is the Baloch type of generosity, and sets forth his views in characteristic fashion in No. XIV., which is widely known and often quoted. He acts the part of a chivalrous old man and saves Chākur's life in the battle because of a charge laid upon him by his mother in childhood. Later legend has connected miraculous events with his story as well as Chākur's, and his name, which means 'the cloud-binder,' would seem to have been possibly derived from some forgotten mythology. Mir Hān and Jāro are fiery, impulsive Baloch warriors, impatient of restraint, and eager for revenge, while Bivaragh stands out as the man of honour and good counsel, who tried to restrain Chākur from following the advice which led to such a disastrous

result. Shāhzād, Chākur's son, appears rather later in the story as a gallant leader in the attack on Dehli, and a man of mystical and religious character. Later legend attributes his birth to a mystical overshadowing of his mother by 'All.

There is no independent historical evidence regarding the thirty-years' war between the Rinds and Lashāris, although there is some regarding the alliance with the Turks under Zunū, that is, Zū'n-nūn Bēg Ārghūn, and also regarding the rivalry between the Rinds and the Dodāis under Sohrāb Khān, and of the alliance between Chākur and Shāhzād and the Langāhs of Multān. The other actors in the drama are not to be found in written history; nevertheless, as the Baloch legend is supported by history wherever it is possible to test it, it may reasonably be assumed that the whole story is historical in the main, although it has no doubt been freely exaggerated and altered, as is usual when actual historical events are dealt with in ballads, as in the *Poema del Cid* already alluded to, and the English ballads of the *Battle of Otterburn* and the *Hunting of the Cheviot*, which show what various forms the same occurrence may assume in popular poetry.

The oldest ballads seem to be those mentioned above in § II. as the actual composition of certain actors in the story, with which must be classed No. X. (The Bulmats and Kalmats), which probably refers to occurrences anterior to the thirty-years' war. The question of the antiquity of these poems is discussed below in § VI. Of the narrative ballads the oldest seem to be Nos. II., IV., V., VI., and VII., and some of the romantic ballads in Part III. should also be classed with them as regards language. Nos. I. and VIII. do not seem to be quite so old. Rhyme is only occasionally found in the oldest ballads, and becomes more frequent as time goes on.

2. The later ballads found in Part II. are mainly

accounts of inter-tribal wars during the past hundred and fifty years. They vary greatly in age and merit. Some are spirited and fiery, while others are little more than catalogues of warriors. The language is in the main of a later type (although old forms not used in conversation still survive in poetry), and it is often corrupted by the use of a number of unfamiliar words, mainly of Sindhi origin. The metres are more elaborate and varied (see § IV.), and rhyme becomes the rule. Generally one rhyme is pursued through a large number of lines, and a change is made when it is necessary to allow the singer a pause to take breath. This pause is followed by the repetition in a highly-pitched tone of the last line uttered before the pause, and the singer then drops his voice to the pitch in which he has been singing all along, and proceeds with the next passage, generally with a new rhyme. The best of these war ballads are Nos. XXVII., XXVIII., and XXXII. No. XXIII., the Wedding of Mitha, is a poem of a different class, more akin in style to the poems of the early time. The elegy on Nawâb Muhammad Khan (XXXVI.) is the most modern of all. The two poems on Sir Robert Sandeman's expedition into the Baloch Hills, one in Balochi, and one in Jatki, are also modern, and are placed here as most akin in style to the war-ballads.

3. The Romantic ballads are placed in a class by themselves, but in style some of them approximate to the early heroic ballads, and judging from the language none of them can be of very recent date. Others, like Bivaragh's love-song, rather resemble the love-songs of the eighteenth century (see 4, *infra*). The language of these ballads is generally clear and simple, and free from the corruptions which abound in some of the later war-ballads and the pedantry of some of the love-songs.

In Lelâ and Majnâ the widely-spread Arab story of Lailâ and Majnûn is adopted and given a thoroughly

Baloch setting. The picture of Lēlā sitting in her little hut, and going out to the pools of fresh water after a storm in the mountains, is one of great beauty, and is expressed in truly poetical language. This scene with slight variations is found again in Dostēn and Shirēn (XLI.), and in one of the lullabys (LXII. 3) with slight variations.

Dostēn and Shirēn appears to be a purely Baloch story, and the poetical part of it should take a high rank among love-ballads. Miran's message (XXXIX.) is also a graceful and fantastic poem. Pārāt and Shirēn is evidently an adaptation of the Persian tale of Farhād and Shirin.

4. *Love-songs and lyrics.*—Under this head I have included all the love-poems which are rather lyrical than narrative in their character, although it is not always easy to discriminate with accuracy between the two classes. I have placed Bivaragh's love-song (XXXVIII.) in Part III., and the songs of Sohnā and Bashkali (L.) in Part IV., but there is a strong resemblance between them. On the other hand some are love-songs pure and simple, while others are tinged with Sūfi-ism, and hide a religious meaning under amatory language.

The most famous Baloch composer of love-songs was Jām Durrak, who lived at the court of Nasir Khān, the Brāhoi Khan of Kilāt in the middle of the eighteenth century. Five poems in this collection are ascribed to him. These beautiful little poems are tender and graceful, but artificial in expression, and evidently follow a recognized conventional code in the imagery and language employed. Yet this seems to be an original development among the Baloch bards, and, although many Persian words and expressions are used, the forms and versification are not borrowed from Persian verse, but are the genuine forms of Balochi poetry. Nevertheless, these poems lack the free and open-air atmosphere of such ballads as Lēlā and Majnū, Dostēn and Shirēn or Miran's love-song;

they do not bring before us the mountain-side, but the bazaars of the towns; and the women who inspire them are not the Baloch maidens in their little huts, but the gem-decked courtesans of those bazaars. Bangles and nose-rings and scents of 'attar and musk take the place of the picture of the girl coming out of her four-sided hut to fill her earthen cup with fresh water after a storm. This class of poetry may be compared to the love-poetry of the Afghans, as to which Darmesteter has observed: 'There is always a sound of swinging nose-rings, of gold mohars hanging from the hair of the beloved, the glittering of *tikas* on the forehead, beauty spots on the cheek and chin; there are the complaints of love-lorn mendicants, dervishes at the shrine of the loved one, hearts pierced by the knife of separation, roasted with grief like a *kabāb* or become *sati* like Indian widows. The store of poetical trinkets has, as we can see, been purchased wholesale in the Indian market, and even in the metaphors of sentiment we are involved rather in Indian than in Persian traditions.'

In judging the Balochī love-verse, however, we find that the bazaar atmosphere is to some extent tempered by a breeze from the desert: the Baloch is not a born townsmen, but only a chance visitor, and although his love may be set on a lady of the bazaars, he often draws his images from nature. The clouds, the rain, the lightning, the creeping plants, the flame of a log-fire share the realm of jewels and scents, and show that the author is not a town-bred man.

The verses of Solina and Bashkali are even more conventional than those of Durrak, and are full of the usual Persian imagery, besides being infected with Sūfi doctrines. The other short love-poems (XLVI., XLVII., and XLVIII.) are simple and natural, and evidently come from the mountains and not from the towns.

5. *Religious and didactic poetry.*—The religious poetry

falls into two classes, viz. those which set forth the Muhammadan faith, or those parts of it which have most impressed the poet, and those which deal with legends of the Prophet and the Saints. With the latter may be classed the prose legends of saints which are included in this part or added in the supplement to it. The strange verses attributed to Shāhzād son of Chākur (LI.) stand by themselves, embodying a Hindū tradition as to the origin of Multān. The little poem regarding Isā and Barī and the miracle of the tree is perhaps more widely known than any other in the Balochi language, having been recorded at Dera Ghazi Khan, at Kilāt and in Sindh. The poems regarding 'Ah and that of Moses and Sultan Zumzum are also popular favourites. The remarkable lines on the conflict between Youth and Age, in which the two abstractions are personified, is the composition of a young Mazāri poet of the present day.

Great originality cannot be expected in religious poetry among Musalmāns, as the same ideas have permeated the whole of Western Asia. It may be noted, however, that the Baloch exalts generosity into the first of all the virtues, while greed is condemned as the worst of crimes, entailing the most severe punishment. The very realistic description of the Angel of Death, and the manner in which he visits men and presses out their breath is also deserving of remark, as an illustration of the anthropomorphic form inevitably assumed by such legends. Still more remarkable is the account of Muhammad's visit to heaven, and how the saint, Pir Dastgir, lent him his shoulder to mount by, and attained great honour thereby (LVIII.).

In addition to the poem on Youth and Age already mentioned there is another on the same subject (LXI.), in which an aged Mazāri laments the advance of age in pathetic terms.

The religious poetry generally displays a sincere and

earnest spirit, and a desire to draw moral lessons; the morality inculcated being of course that of the Baloch race, not always in accord with Western ideas.

6. The last part contains short poems of various types, including three interesting lullabys collected by Mr. Mayer in the Leghāri Hills, and a girls' singing game from the same neighbourhood. The rest of this section is made up of dastānaghs and rhyming riddles.

The little songs called dastānaghs are mostly short love-songs of a few lines which are sung to the accompaniment of the *nar* or Baloch pipe (see prefatory note to LXIII.). Some of these are tender love-songs, some are comic, nearly all are vivid and picturesque. They are all free, open-air compositions without the impress of the town and the bazaar. The dastānagh prevails only among hillmen, and tends to die out in the more settled parts of the country.

The rhyming riddles and puzzles are characteristic of the Baloches, and are much enjoyed by them. They are often improvised during journeys regarding objects which have been seen or events which have happened during the day's march. This form of exercise is also prevalent in Sindh.

#### § IV. FORMS OF VERSE.

The forms adopted in versification owe, as has already been stated, little or nothing to the literary forms of Persian poetry which have generally been adopted in neighbouring countries. There is nothing of the nature of a quatrain or other form of stanza; every poem of whatsoever length consists simply of a number of lines of uniform metre, with or without rhyme. The metrical system has never been reduced to prosodical rules; but it is, in fact, fairly regular. The metres are quantitative in nature, and rhyme is rather an accident than an

essential feature. It must be remembered that the verse is intended to be sung, and always is sung, or chanted, to a musical accompaniment, and that a prosodically long syllable is actually lengthened in singing to correspond with the length of the musical note. But prosodic quantity does not always correspond with natural or grammatical quantity, but rather with the accent or stress which falls on certain syllables. Accent is strong, but it does not in any way do away with true metrical quantity. The system followed in arranging classical metres is, therefore, not unsuitable to Balochi. The metres may be classified as follows, long and short syllables being marked in the usual way, and accent being marked by an upright stroke:

1.       $\frac{1}{-} - \sim | \frac{1}{-} - | \frac{1}{-} \sim \sim | - - |$

Examples :

$\frac{1}{-} - \sim | \frac{1}{-} - | \frac{1}{-} \sim \sim | \frac{1}{-} - |$   
Guditha hit chi khénaghā zahriā. IX. 23.

$\frac{1}{-} - | \frac{1}{-} - | \frac{1}{-} \sim \sim | \frac{1}{-} - |$   
Rind Lashārt ma-bunā brātheē. IL 29.

Occasionally the second foot may be a single long syllable, as in

$\frac{1}{-} \sim \sim | \frac{1}{-} | \frac{1}{-} \sim \sim | \frac{1}{-} - |$   
Shingurā shast shāngurā phanjāh. IX. 61.

The caesura after the second foot is well marked.

This metre is a very usual one, especially in the older poetry. It is found in Nos. II., III., IX., XI. (1a, 1b, 2, 3, 4), XVI., XVII. (1, 2, 3, 5), XIX., XX., XXI. (2), XXIII., XXVIII., XXIX., XLIII., XLV., LVI., LXI., and LXIV. (1, 2, 3, 5, 6, 9, 14, 27, 28).

2.      - |  $\frac{1}{-} - | \frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim | \frac{1}{-} - |$

This is very similar to No. 1., but it has no marked caesura, and a redundant syllable is frequently prefixed to the first foot.

Example :

$\sim | \frac{1}{2} - | \frac{1}{2} - \sim | \frac{1}{2} - \sim | \frac{1}{2} - |$   
gushī grān kimatē lālē bī drashkē. L. (2) 2.

This metre is not common, and is not found in the older poetry. It occurs in XXVI., XXXVIII., L. (2).

3.

$\frac{1}{2} - \sim | \frac{1}{2} - \sim | \frac{1}{2} - | \frac{1}{2} |$

Examples :

$\frac{1}{2} - | \frac{1}{2} - \sim | \frac{1}{2} - | \frac{1}{2} |$   
Bachhi man̄ tharik̄ redhēnthā. IV. 12.

$\frac{1}{2} - \sim | \frac{1}{2} - | \frac{1}{2} - | \frac{1}{2} |$   
Panjguri dēlhā ganjēnā. IV. 5.

$\frac{1}{2} | \frac{1}{2} - \sim | \frac{1}{2} - | \frac{1}{2} |$   
Whard dumbagheh̄ mēshāni. XI. (5) 14.

Occasionally, but not often, a redundant syllable is prefixed, as

$\sim | \frac{1}{2} - | \frac{1}{2} - \sim | \frac{1}{2} - | \frac{1}{2} |$   
Go havd̄-sadh̄ banguleñ warnāyāñ. IV. 121.

This metre is very common. It is found in Nos. IV., V., XI. (5), XVII. (4, 6, 7, 8), XVIII. (1), XXXVII., XXXIX., XL., XLI., XLII., XLIV., XLVI., LIL, LXII., LXIV. (17).

4

$\sim - \sim - | \sim - \sim - |$

Examples :

$\frac{1}{2} - \sim | \frac{1}{2} - \sim |$   
Roshē ma jangē darbarē. VII. 57.

$\frac{1}{2} - \sim | \frac{1}{2} - \sim |$   
Bagāñ balā surtha shume. X. 14.

$\frac{1}{2} - \sim | \frac{1}{2} - \sim |$   
Zoreñwarā āvrīsthaghāñ. LIX. 23.

This metre is frequently found. In spite of the shortness of the line there is a distinct caesura. It occurs in Nos. VI., VII., X., XIV., XV., XVIII., (2, 3), XXI., (1), XXII., XXX., XLVIII., LI., LiII., LIX. (1), LXIII. (12),

LXIV. (12, 13, 16, 18). It bears a strong resemblance to the Arabic *hazaj* metre.

5.

$$\underline{\text{—}} \frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} |$$

Examples :

$$\frac{1}{2} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} |$$

Zen trundeñ árabiyyā.

XIII. (1) 3.

$$\frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} |$$

Phopul o hirāñ warāñā.

XIII. (2) 23.

Or with a redundant syllable prefixed :

$$\underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} |$$

Gwar Chākura durreñ gwahara.

XIII. (2) 25.

This metre is found in Nos. XIII. (1, 2), XXIV., XXV., XXXI., XXXIII. (4), LIV., LXIV. (4, 7).

6.

$$\frac{1}{2} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} |$$

Examples :

$$\frac{1}{2} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} |$$

Sai sadj̄ phanjāñ khushta go Lāshār-potravā.

XII. 21.

$$\frac{1}{2} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} |$$

Chākura chham phrushta wathī godī g'horavā.

XII. 16.

$$\frac{1}{2} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} |$$

Haibate Bibrak Rind dēmā ya kauñ khuthe.

XII. 1.

$$\frac{1}{2} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} |$$

Ah wathī bagū nelūñ go Lāshār-potravā.

XII. 8.

$$\frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} | \frac{1}{2} | \frac{1}{2} \underline{\text{—}} \underline{\text{—}} |$$

Bhāchari Dālāñ kilāt nām gīrē.

XXXIII. (1) 5.

This metre is of a very varied nature, and is uniform only in the number of accents or beats. The first part of the line has many crowded syllables with only two main accents, while the last part is sung slowly with the stressed syllables close together. The chant to which it is sung is as follows:



This metre is used in Nos. XII., XXVII., XXXIII. (1, 2, 3), XXXVI., LVII., LIX. (2), LX.

7.  $\overline{\underline{\text{—}}}\text{—}|\text{—}\text{—}\text{—}| \text{—}|\text{—}\text{—}\text{—}|$

Examples :

$\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}\text{—}\text{—}|$   
Much bant kafūtar ma khofagh sarā.      XLVII. 10.

This is a shortened form of No. 6, and is sung to the same chant. In this form it is found in Nos. XLVII. and LV. A variety of this metre is found in L. (1) and in LXIV. (23, 25, 26), as follows :

$\text{—}\frac{1}{2}\text{—}\text{—}|\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}|\frac{1}{2}\text{—}\text{—}|\frac{1}{2}\text{—}|\frac{1}{2}\text{—}|$   
Paré nis>taghā phar haud Kaufsar.      L. (1).

8.  $\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}|\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}|$

This metre is very clearly divided into two parts by the caesura, and it may conveniently be divided in writing into two lines. Except for the third foot, consisting of two syllables instead of one, it corresponds very closely with the classical pentameter. The addition of this syllable gives it a rhythm much resembling the English metre used (for example) by Swinburne in the well-known chorus in *Atalanta in Calydon*:

Pleasure, with pain for leaven ;  
Summer, with flowers that fell.

Compare also the Arabic *tawīl* which resembles this in general effect. Sir Charles Lyall has used an adaptation of this metre with excellent effect in his translations of Arabic poetry.

It is not very common in Balochi poetry, being found only in five of the poems here collected, Nos. I., VIII., XXXII. (1, 2), XXXIV.

Examples :

$\frac{1}{2}\text{—}|\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}\text{—}|\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}\text{—}\text{—}|\frac{1}{2}\text{—}|$   
Bauf morbandeh lihēfān hingaloēn manjavān.      VIII. 33.  
*c*

$\frac{1}{2} \sim \sim | \frac{1}{2} \sim |$   
Māsthārēn logb Dombkiēn, Gāj syāhāfa sārēn. VIII. 11.

$\frac{1}{2} \sim | \frac{1}{2} \sim |$   
Rind Lāshāri waryāmēn hon-bér lotaghā. VIII. 100.

In the last instance one long syllable is substituted with good effect for the first foot after the caesura.

9.

 $\sim \sim | \sim \sim |$ 

Example :

$\sim \sim | \sim \sim |$   
goshēth kungurān. XLIX. 1.

This short metre occurs only in No. XLIX.

10. Example :

$\frac{1}{2} \sim | \frac{1}{2} \sim | \sim |$   
Nodhān bithā grand.

Found only in LXIII. (7).

11. Example :

$\sim \sim \sim | \sim \sim \sim | \sim \sim \sim | \sim \sim |$   
Zwārēn Zarkhāni tho g'horav khai-e.

Found only in LXIII. (30).

In all the above metres, when used in poems of any length, occasional irregular or defective lines will be found, and an unnecessary redundant word, such as the conjunction *gudā*, and, is sometimes found at the commencement of a line. Such a word receives no stress and does not affect the rhythm.

## § V. METHODS OF SINGING.

All poems, with the exception of the dastānaghs given under No. LXIII., are sung by Dombs, professional minstrels, who accompany them on two instruments, the dambiro and the sarinda.

The dambiro is a long-stemmed stringed instrument with a pear-shaped wooden body shaped like that of a mandoline, but cut out of one piece of wood, with the exception of the flat surface. It has four gut strings, made

of sheep's gut (*rōth*), and is played with the fingers in the manner of a guitar. It is of the same nature as the *sitār* of Persia and India, but longer, slighter and more gracefully shaped, while simpler. The *sitār* usually has five strings, while the *dambiro* has four. In the hills it is usually made of the wood of a small tree, the *Tecoma Undulata*, which in the spring is a conspicuous object on the arid mountain sides with its mass of brilliant orange-coloured flowers. This is the *lahūra* or *lohero* of the Punjāb and Sindh, the *rēodān* of Afghānistān. In Balochī it is known as *phārphugh*, and the instrument made of its wood is sometimes alluded to in poetry as *phārphugh-dār* or *tecoma-wood*. It is a tough greyish-coloured wood with a fine grain, and takes a good polish.

The name *dambiro* is connected with the Persian *tambūr* and *dambara*, and the Sindhi *dambūro*, and, through the Persian word, claims kinship with the tambours and tambourines of Europe.

The other instrument used for accompaniments is the *sarīndā* or *sarinda*. This is a short dumpy instrument with a wooden body covered with parchment, on which the bridge rests (as in a banjo), and a stem curved back in a right angle as in the ancient lute. It has five gut strings passing over the bridge, and five sympathetic wire strings underneath them, which pass through holes in the bridge. It is held upright like a violoncello, and played with a horse-hair bow. In the hills this instrument is made of the wood of the *Grewia*<sup>1</sup> tree, known in Balochī as *shāgh*; hence the instrument is often called *shāgh* in poetry. The wood is elastic and tough, and of a reddish-brown colour.

The *sarīndā* has some resemblance to the Indian *sārangī*, but is shorter and broader. The form used throughout

<sup>1</sup>Either *G. vestita* or *G. oppositifolia*, or both. The name *shāgh* is used for both species.

Sindh is almost the same. The name seems to be akin to *sārangi* and the Persian *sirinj*.

The *nar* or pipe is used in accompanying dastānaghs, as described in the prefatory note to No. LXIII. It is a wooden pipe, about thirty inches in length, bound round with strips of raw gut.

While the performers on the dambiro and sarindā are always Doms, the performers on the *nar* are always Baloches. Most of the chants are very monotonous, having a range of very few notes. The *nar* accompaniments are graceful and melodious.

## § VI. THE ANTIQUITY OF THE HEROIC POEMS.

The question of the age of these poems has already been touched on above, but deserves a fuller investigation. The nature of the language is one of the most important pieces of evidence, and this I have dealt with separately in the note which follows the text in Vol. II. The result of this enquiry is that the language of the heroic ballads and of two or three of the romantic ballads is distinctly of an older type than that now prevailing. In poetry many old forms survive even to the present day, but it is not difficult to discriminate between the modern poems, in which old forms persist, and the really early poems, which I believe to date from the early part of the sixteenth century. The metres used in the early poems are three only, viz., Nos. 1, 3, and 4 of those mentioned in § IV., and they are mainly unrhymed. Isolated rhymes occur occasionally, and there are a few cases of assonance, but this never became the rule as in Spanish poetry. In such general historical ballads as Nos. I. and VIII., rhyme becomes the rule, and this has continued through all the later poetry. No. VIII. is evidently a summing up of the whole story long after

Chākur's settlement at Satgarha in Gugēra in the Panjab (now the Montgomery district), where his tomb still exists. The settlement at Satgarha is alluded to in the final lines. No. IV., the longest and most circumstantial of the ballads, dates evidently from a period much closer to the events. Chākur's adventures among the Turks are not given in any other ballad, and the name of the general Zu'n-nūn Bēg (Zunūn), and his mother Māi Bēgam, have a warrant in history. This ballad concludes with the expulsion of the Lashāris by the help of the Turks, and there is no reference to Chākur's migration. In No. II. there is a reference to the expulsion of the Gholās from Sibi, a circumstance forgotten long since, which points to this ballad also being of very early date. No. XVI., ascribed to Chākur's son Shahzād, alludes to the alliance with the Nāhars and Langāhs, which is historical, and also with another tribe, the Kungs, whose very name is now forgotten. This ballad and general tradition are the only evidence that the Baloches took part in Humāyūn's conquest of Dehli. The fact is in itself probable enough, as Humāyūn had made the acquaintance of the Baloches in the course of his wanderings,<sup>1</sup> and their history at this time shows that they were ready to take service with any leader who made it worth their while, as they did with the Arghūns and Langāhs. They were also no doubt ready to attack the Sūri dynasty, as Shēr Shāh had expelled them from the Multān country.<sup>2</sup> The poem itself seems to be a genuine composition of the time, and is a valuable piece of evidence as to the composition of Humāyūn's army, which was made up of adventurers of many races. This poem is probably nearly contemporary with the conquest

<sup>1</sup> For instance, in 1545, ten years before, he bestowed Shāh and Mustung upon Lawang Baloch. Erskine's *Baber and Humāyūn*, ii. 327.

<sup>2</sup> The historical evidence is discussed in my monograph on *The Baloch Race*, p. 45.

of Dehli, A.D. 1555. The poems as to the wars between the Rinds and Dodāis (XVII.), also are evidently contemporary with the events, and the same remark applies to the interchange of poems between Chākur and Gwaharām (XI.). Many allusions in these poems would have been unintelligible except to actors in the drama. Persons, places, and events are mentioned which must have been familiar to those who first heard the ballads, but which have been long quite forgotten. No Baloch can now explain them all, and it is impossible that they could have been inserted at a late date.

The dates of these ballads can be approximately determined. Shāh Husain Langāh died in A.D. 1502, and the first settlement of Dodāis under Sohrāb Khān took place in his reign. In the reign of his successor, Mahmūd, who died in 1524, Chākur arrived at Multān, and was still living at Satgarha shortly before the death of Shēr Shāh, which took place in 1545.

Shāh-Bēg Arghūn son of Zu'n-nūn Bēg came down the Bolān Pass and established himself in Sindh in 1511. It seems probable, therefore, that Chākur left Sēvī and came to Multān about that date, and this marks the conclusion of the war between the Rinds and Lashāris, to which the ballads under XI. belong. The struggle between the Rinds and Dodāis cannot be put later than 1520, and the ballads under No. XVII. belong to this period. We may therefore consider the Rind and Lashāri ballads of the oldest type to belong to the first ten years of the sixteenth century, the Rind and Dodāi ballads to the next decade, and Shāhzād's Dehli expedition to A.D. 1555, when Chākur, if he was still living, must have been an old man. The oldest narrative ballads, such as Nos. II. and IV., are probably nearly as old as this.

## § VII. SYSTEM OF TRANSLATION.

In translating these poems I have not attempted any reproduction of the metrical form of the original. Success in such an attempt would not be easy to attain, although Sir Charles Lyall's admirable translations of Arabic poetry<sup>1</sup> show that it is not impossible to transfer something of the form as well as the spirit of Oriental poetry into English, and Sir F. Goldsmid has given some interesting examples of what can be done in this way in his essay on translations from the Persian.<sup>2</sup>

I have endeavoured to give the meaning fully in simple prose, while avoiding the baldness of an absolutely literal translation. I cannot claim that I have succeeded in every case, for passages occur in which the true meaning is obscure, and doubtless in some cases the text is corrupt. I hope, however, that in the main, I have been able to present a fairly accurate reproduction of a large body of popular poetry which has maintained its existence to the present day almost unknown to the outside world. If I have succeeded in doing for the poetry of the Baloches some portion of what was performed for that of their neighbours the Afghāns by the late M. James Darmesteter in his *Chants des Afghanes*, I shall be well satisfied.

<sup>1</sup> *Ancient Arabian Poetry*, by Sir C. Lyall. London, 1885.

<sup>2</sup> *Transactions, Ninth International Congress of Orientalists*, 1893, p. 493.



PART I.

HEROIC BALLADS—EARLIER PERIOD.

I.

BALLAD OF GENEALOGIES.

THE following poem was first published by me in the *Journal of the Bengal Asiatic Society* in 1881. Since then I have noted several variations and additions, and am now able to give an improved text and translation.

The poem is undoubtedly an old one, although its language shows it is not one of the oldest. Its original composition may be referred to the period succeeding the migration of the mass of the Baloch race into the Indus valley and the adjoining hill country in the early part of the sixteenth century. The poet may have been a member of the Domhki tribe for which he claims the highest position, and he makes equality with the Rinds the standard by which he estimates the rank of the numerous tribes then gathered under the Baloch name. There are a few variations in the list of names, due no doubt to the desire of bards to bring in the names of tribes not to be found in the original poem. These are not very important, and on the whole, though the poem, known as the 'Daptar Sha'ar,' or Lay of Genealogies, is universally known among Balochi-speaking tribes, there is a substantial uniformity, which bears witness to its authenticity and value. The more important variations are given in the notes.

I return thanks and praise to God, himself the Lord of the land; when the rest of the world becomes dust and clay, He will remain serene of heart.

We are followers of 'Ali;<sup>1</sup> firm in faith and honour through the grace of the holy Prophet, Lord of the Earth.

<sup>1</sup>'Ali is universally known among the Baloches as Yālī, from the invocation 'Yā 'Alī, Oh 'Alī.'

We are the offspring of Mir Hamza, victory rests with God's shrine. We arise from Halab and engage in battle with Yazid in Karbalā and Bompūr, and we march to the towns of Sistān. Our King was Shamsu'd-din who was favourable to the Baloches, but when Budru'l-din arose we were suddenly harshly treated. At the head was Mir Jalāl Khān, four-and-forty bolaks we were. We came to the port of Hārin on the right<sup>1</sup> side of Kēch. The Hots settle in Makrān, the Khosas in the land of Kēch. The Hots and Korāis (*or* the Nohs and Dodāts) are united, they are in Lashār-land. The Drishaks, Hots and Mazāris (*or* the Drishaks and Mazāri Khāns) are equal with the Rinds. The Rind and Lashār borders march one with the other; the greatest house is the Dombki, above the running waters of Gāj. From Halab come the Chāndyas together with the house of the Kalmatis. The Nohs settle in Nali together with the Jistkānis. The Phuzh, Mirāli and Jatoī tribes are all in Sēvi and Dhādar, the Phuzh are the original Rind foundation with Mir Chākur at their head. The Gorgēzh are known for their wealth, and are settled in the land of Thalī. The Gholos, Gopāngs and Dashtis are outside the Rind enclosure, all the multitude of other Baloches is joined with the Rinds. The Rinds dwell in Shorān, the Lashāris in Gandāva, dividing between them the streams of running water, Shaibak<sup>2</sup> is the chief of them all.

This is our footprint and track; this is the Baloch record; For thirty years we fought together; this is the Baloch strife. Following after Shaibak and Shahdād (*or* up to Shaibak and Shahdād), Mir Chākur was the Chief of all<sup>3</sup>. Forty thousand men come at the Mir's call, all

<sup>1</sup>i.e. the East side of tribes marching south from Sistān.

<sup>2</sup>Shaibak was Mir Chākur's father. This seems to point to a time before the rupture, when the Rinds and Lashāris were classes of one tribe, under one chief.

<sup>3</sup>One of the readings refers to Chākar's succession to his father Shaibak, and the other to his being succeeded by his own sons, Shaibak and Shahdād.

descendants of one ancestor. All with armour upon their fore-arms, all with bows and arrows; with silken scarves and overcoats, and red boots on their feet; with silver knives and daggers, and golden rings on their hands. There were Bakar and Gwahārām and Rāmēn, and the gold-scatterer Nodhbāndagh (these were Lashāris). Among the Phuzh was Jāro, venomous in reply, and Haddē his sworn brother, Phēroshāh, Bijar and Rēhān, and Mir-Hān the swordsman of the Rinds. There were Sobhā, Mihān and Ali, Jām Sahāk, (Durrakh) and Allan; Haivtān and Biyaragh among the Rinds, Mir Hasan and Brāhim.

The poet makes these lays, and Mir Jalāl Hān comprehends them.

## II. AND III.

### THE HORSE RACE.

This ballad is, judging from the language, a very early one, but unfortunately is in a fragmentary state. The part included under II. was taken down by me from the dictation of Bagā, Shalémāni Lashāti of the Sham. The part given under III. is taken from the Rev. T. J. L. Mayer (p. 12), and seems to be a part of the same ballad. The subject is the horse-race between Rāmēn Lashāti and Rēhān Rind which led to the quarrel between the Rinds and Lashāris and the killing of Gohar's Camels.

## II.

Having driven the Gholās out of the whole country, Chākur started, and making forced marches by force took Sēvi from his enemies, and laid his sickle to the ripened pulse. Mir-Hān built a fort at Dhādar. There one morning some Lashāris riding about came to Mir Chākur's town. They saw a fat ram belonging to a Mochi (leather-dresser) tied up in the shade of a manhān (*i.e.* a *machān* or platform for a crop watchman). (They said) 'Let us race our chestnut mares, trusting in Providence.' When

the swift mare (*i.e.* Rāmēn's mare) had passed and won, the Rinds falsely swore that Rēhān's 'Black Tiger' had won. Then Rāmēn took the rein and went his way saying, 'Through rage on account of this false witness I will not pass the night in this town.' In the yellow afternoon watch they started off, and in their rage slaughtered some young camels saying, 'We have heard with our ears that these female camels are hardy beasts in cold weather, and have passed a year in Khorāsān' (*i.e.* above the passes).

The day before yesterday, when they killed Gohar's young camels, they made the poor woman weep without guilt.

Shaihak and Shādhēn swore an oath, and urging on their mares passed over the cliffs and joined the heroes, owners of the Mullāh pass on the borders of Gwaharām's assembly.

The Dombkis are the great men in song; better are they than red gold. The Rinds and Lashāris at bottom are brethren; the world knows that they are Hamza's offspring. The world delights in sweet tales; they are mighty in the land, and of great fame.

### III.

Rēhān Khān sings; to his friends he sings.

O my friend Gagar the blacksmith, Mullā Muhammad Bakar, skilful workman, make six-nailed shoes for my mare Shol, and bring them to me with pointed nails, bring them and fasten them on with skill; let them look finer than flies' wings, and let them shine from above down to the hoof-marks of the mare as she gallops. As I have passed moonlight nights when the

camp marched from the bounds of the low-lying lands and left Jalakh with its gardens and bazaars, and set its face to the Bolān with its golden hollows.<sup>1</sup>

## IV.

The following two ballads seem to be derived from the same origin; but although they have many lines in common, they differ so much that I have thought it best to give them both in full. They proceed from a Rind author, and lay stress on the slaughter of Gohar's camels, while ignoring the affair of the horse-race. No. IV the longest and most complete of the two ballads, I took down in 1893 from the joint recitation of two 'Umriāt Khosas, Hairo-Hān and 'Ali Muhammad.

This is the only ballad I know of which continues the subject beyond the first defeat of the Rinds by the Lashāris and the departure of Mir Chakur, and relates his adventures when a refugee with the Turkish king, of which I had before only Ghulām Muhammād's prose narrative, embodied in 'The Adventures of Mir Chakur' (in Temple's *Legends of the Panjab*). Ghulām Muhammād's version of the ballad (No. V.) does not go beyond Mir Chakur's departure.

The Sultān Shāh Husain alluded to is no doubt Sultān Husain, Baikara, of Herat, under whom Zū'n-nān Bēg Arghūn served. This King reigned from A.D. 1468 to 1507.

Mir Chakur's adventures while with the Turks may be compared with those of Doda or Dodo in the Sindhi poem of Dodo and Chanēser while he was a suppliant at the Mughal Court.<sup>2</sup>

A warrior's revenge is dear to me, on those who attack my lofty fort. Ask the men distinguished in race, how the Rinds came forth from Mekrān and the rich lands of Panjgūr.

Mir Bakar and Rāmēn and Gwaharām, great of name, came one day to the Mahēri's tents, and Gwaharām spoke to her saying, 'Make a betrothal with me,' but Gohar spoke with her tongue and said, 'As a child I nursed thee and as a brother I have esteemed thee. With me there can be no betrothal.' Gohar went from the herds-

<sup>1</sup> Possibly a reference to golden sands.

<sup>2</sup> See Burton's *Sindhi*, London, 1851, p. 125.

men's camp; she was angry with the old headmen of the herd; she drove away the full-toothed camels and pitched her camp at Sēni. Taking the chances of the running water, she followed down the slope of the Bolān to Mir Chākur's abode, and she spoke with her tongue saying thus to Chākur, 'Gwahārām has driven me out, my chief; I take refuge with thee: show me a place of shelter for my camels.' Then said Chākur, 'Choose thou a place, wherever thy heart desireth. Dwell by the streams of Kacharok, there is grazing ground for thy camels, thy horned cattle and sheep: there is safety in all the country.'

On a certain day, as God willed, Chākur by chance came forth and arrived at the streams of Kacharok. The female camels came home stirring up the dust, the milk dripping from their udders. Then rage seized the chief: 'Why come thy camels in a cloud of dust, why does the milk drip from their udders?' Then said the fair Gohar to Chākur the Mir, 'My Lord,' she answered, 'my cattle have been taken by a natural death,<sup>1</sup> a pestilence has seized my young camels.'

Then spoke a herdsman thus to Chākur, 'The day before yesterday the Lashāris came here galloping their mares for exercise. Thence they came in their wickedness, hence they went back in their madness; they slew a pair of our young camels, and for this reason the female camels stir up the dust and the milk drips from their udders.' Then Mir Chākur fell into a rage and said, 'Let Gohar march away from here,' and he sent her towards Sanni. 'The waters of my home have become as carrion to me, as the flesh of sheep before the knife (*i.e.* sheep killed in an unlawful manner).' He halted his mighty army, and in the early morning they poured forth from the dwellings of Gāj, and slaughtered a herd of Gwahārām's camels, and cut off the camel-

<sup>1</sup> *Wadīb-mtri*, lit. 'self-death.'

herd's arm, in exchange for Gohar's young camels. So a woman planted the root of strife.

Then said Jām Mando, 'Let us make an expedition into the mountains and cliffs.' But Bivaragh the brave said, 'Leave the castle of Rāni, the windy stronghold of men, the streams of the open country.' Mir-Hān the bold replied, 'We will not leave the castle of Rāni, the windy stronghold of men, nor the streams of the open country. We must keep these safe for others, for our grandchildren who will come after us, and will stand exposed to the scorn of our foes.'

Then the Lashāris assembled; they came thronging like cattle, driving the cows from thirsty Khalgar, the sheep from the thymy Sham; countless cattle the warriors distributed among themselves. Then the Lashāris marched thence and (Omar) Nuhānī did a thing wondrous to behold, killing seven hundred head of cattle and eight hundred sheep, and he ground a hundred sacks of wheat. A great grinding he made for the Lashāris. Then Chākur the Mir went forth in his wrath, and sent forth his spies into the wilderness. The spies came back from spying out the land, and said, 'We have seen a hundred habitations (of the Lashāris) all separate.' Then were the Rinds filled with joy and a mighty army gathered together, thronging like a herd of cattle.

Then Bivaragh the brave seized the Chief's bridle and said, 'Chākur, sheathe your sword. The Nuhānis are a thousand men, and the red-scabbarded Lashāris are heroes mighty in battle. Let them come and attack us in our windy castle. To flee is hard for thee, to go forward is death to thee!'

Then spoke some braggarts, 'O suckling, mother's babe! Bivaragh trembles at the Rind's arrows, he shrinks from the glittering Indian blades, he dreads the Egyptian steel. Fear not! when we draw our swords to fight, we will post you far out of reach of the arrows!'

When these words were said he let go the Chief's bridle. In the early morning they poured forth ; raising a cloud of dust, the comrades rushed forth. Bivaragh was slain in the fight with seven hundred youthful warriors.<sup>1</sup> Then Chākur in his wrath for his brother's death would not stay for one noon at his home, but went forth to the populous town of Harēv (Herät) and saw the Sultān Shāh Husain.

Then Mir Bakar and Rāmēn and famous Gwaharam sent a beautiful mat, and bribed the Turks. At once a messenger came to Chākur saying, 'Chākur, the Turk sends for you, and asks you one question. If a man be alone, empty-handed, without his weapons, what means of escape has he?' Chākur came and faced him saying, 'Hand and heart make their own following ; there will be no lack of weapons!' They took the Chief's weapons from him, and from his band of faithful friends, and loosed on him a furious elephant. The elephant came charging on him ; a bitch was lying in the roadway ; he seized the dog by the leg and dashed it upon the elephant's trunk. The elephant turned back ashamed, and the Chief came forth a conqueror thence.

A little while passed, and again the messenger came back quickly saying, 'Chākur, the Turk sends for you, and asks you one question.' Chākur came and faced him, and the Turk said to him, 'I have a savage horse, purely bred for seven generations : ride him here before friends and foes.' The Chief was without help from his band of faithful friends. 'Bring him, I am willing.' Seven men held the stallion's bridle, and seven more saddled him. Then the Chief whispered to the horse, 'Thou art the offspring of Duldul (Ali's horse) and I am Chākur, son of Shaihak ; thou hast strength and I have skill.' There was a blind well which lay straight in front of them. Over that he urged the thoroughbred before the face of

<sup>1</sup> Most accounts state that Mir Hān was slain.

friends and foes. The savage horse became so gentle that a child might catch and lead him. There too the Chief won the fight.

Again the Turk took a bribe, and a messenger instantly came saying, 'Chākur, the Turk summons you, and has a question to ask you.' Chākur came face to face with him, and he said to Chākur, 'I have here a fierce tiger. Call for your glittering sword and test it on the tiger.' They gave the Chief his weapons, his band of faithful friends, and drove on the savage tiger. On this side was Chākur, on that side the tiger. He drew his sword from its sheath and struck the tiger so that it fell in two pieces, and the red-booted Mir won the victory.

A herdsman bore the news to noble Mātho, mother of the Turk. The Begam said to her son :

'Chākur is the head chief of the Rinds, and he has come to you for help. Now give him mighty armies, Zunū's numerous troops, or else, for the sake of Mir Chākur, I will break through my thirty years' seclusion, and throw my red veil behind my back.'

Next day he mounted a camel and despatched a great army to assist Mir Chākur, under Sahich Domb. Zunū's numerous forces marched by Phir Lakhan and Lākho, Nāni Natung and Lakhā. They came down the slope of the Bolān, and in the early morning burst upon the dwellings of Gāj, and gave rest and peace to the Lashāris<sup>1</sup> (*i.e.* exterminated them).

Let Gwaharām refrain from both places; let him have neither grave nor Gandāva!

## V.

The following ballad is evidently derived from the same original as the preceding ; and its 65 lines correspond roughly with the 88 lines of No. IV. (35 to 123), being somewhat more condensed. This version was taken down from the recitation of Ghulām Muhiammad,

Balâchânt Mazâri. I have already printed the text in my Balochi Text-book, Part II., p. 3, and the text with a translation in Temple's *Legends of the Panjab*, Vol. II. (comprised in 'The Adventures of Mir Châkur').

Châkur went forth to the chase, and he ate at the return of the camels;<sup>1</sup> for a little he sat down to look round him. The female camels came in, stirring up the dust, with the milk dripping from their udders. Then spoke Châkur the Mir to Gohar the fair: 'Wherefore do thy female camels stir up the dust, and why does the milk drip from their udders?'

Then replied the beautiful Gohar to Châkur the Khân: 'My young camels have eaten the poisonous shrub;<sup>2</sup> my young camels have died of themselves.'

Then out spoke the camel-herd, in his dirty garments: 'The day before yesterday came the Lashâris, racing their chestnut mares as on a pleasure trip. They slaughtered a couple of our young camels, and returned hence in their madness.'

Châkur became heavy at heart, and summoned seven thousand Rinds, saying: 'Let us form a band of four hundred young men, all equals, and let us come forth cunningly from the low hills.'

Then Bivaragh Khan rode after the Chief and caught him by the rein, and said: 'Châkur, restrain your rage a little. The Nuhânis are a thousand men, with the red-scabbarded<sup>3</sup> Lashâris.'

Then out spoke the headstrong men, Jârô and fiery Rêhân: 'Bivaragh, you fear the arrows; do not be afraid of the Indian swords, you shall have your fill of them. Sand is a bitter food. Then we will place you

<sup>1</sup>This sentence is doubtful.

<sup>2</sup>The poisonous *ist* probably refers to the oleander (*Nerium oleander*), which is deadly to camels. This bush is now called *jaur* or poison, while the word *ist* is used for the *Prunus spinosa*, which is harmless.

<sup>3</sup>It is necessary to read *lil-jubbâghen*, as in IV., l. 104, and not *lito khaubâghen*, which is unintelligible.

with the Dombs and Bards, Biwaragh Khān; we will post you far off while we are slaying the Lashāris with our swords, and are among the water embankments; while we thrash out the ears among us! Stay and see whose the advantage will be, whose leaders will win the victory, whose the profit will be!"

When these words were spoken he let go the Chief's bridle. And spies were sent out to spy, and a word was fixed for the watch. The spies came back from spying out the land; they had seen a hundred separate dwelling-places over there in the Nali defile; they had spied out the town of Gāj and seen a herd of Gwaharām's camels lying there. In the morning (the Rinds) made a raid in front of the Gājān fort and killed Gwaharām's camels, and cut off the hand of Sāfān<sup>1</sup> in revenge for Gohar's young camels, on account of this woman's disgrace and rage. The Lashāri assembly marched away, when the sun was well risen they were high up; (the Rinds) followed on their tracks and overtook them. The Rind army was put to flight; they lost Mir Hān in the fight, with seven hundred young men, all of one rank. Then Chākūr returned in sorrow, grieving for Mir Hān, for the beautiful hair of Mir; and fasting, took the way of the Lehri Gorge.

## VI. AND VII.

The two ballads which follow bear a strong resemblance to the two preceding, but differ so much from them that their origin is probably not identical. The two now considered are, however, undoubtedly versions of the same ballad. The first given (VI.), which is the fullest, is taken from Mr. Mayer's text (Gohar, p. 28). The second (VII.), taken down by me from the recitation of Bagā Lashāri, omits the first part, and corresponds with the latter part of VI. (beginning at line 52). For this part it is the fuller version, its 63 lines corresponding to 52 (32 to 83) of VI.

<sup>1</sup>Sāfān was the name of Gwaharām's herdsman.

Taken both together, it will be seen that this ballad proceeds from a Lashâri partisan. The incident of the killing of Gohar's camels is passed over quickly, and she is made to tell Châkûr of it herself, instead of trying to conceal it as in all other accounts. Similarly, Bivaragh's attempt to restrain Châkûr is given very shortly. On the other hand, we have a fuller account of the battle, and especially of Nodhbandagh's magnanimity in saving Châkûr's life in the fight.

## VI

Good were the days of old, men lived then of great fortune, all men were pillars of the State,<sup>1</sup> and the rulers were of one counsel. There lived a fair woman, lady of many herds of camels. She was known as Gohar the Mahêri (herdswoman). She moved about in luxury; her tent-poles were all of gold, her bed-coverings of silk. Gwahârâm himself sued for her hand; by day and night he sent her messages, an agent of Châkûr's was their messenger. It came to Châkûr's knowledge and he came to Gohar the Mahêri, and there passed the heat of the day. Then Châkûr the Amir asked Gohar the Mahêri, 'Why are your female camels lowing, and why does the milk drip to their hoofs?' Then said the Mahêri Gohar to Mir Châkûr, 'The day before yesterday the Children of Lâshâr, the horsemen of Râmén Hân, killed the little camels and cooked them like sheep's flesh; they broke the coloured bowls and made the poor camelmen weep.'

Gohar marched thence and became a refugee with Mir Châkûr. Mir Châkûr was enraged; he called together all the Rinds, and for three nights they discussed it. Then Bivaragh, sheathing his sword, said, 'I will not let our men be killed for the sake of the herdswoman's camels.' There were some turbulent men who spent their time in bragging, Jâro and headstrong Rêhân and Sohrâb, whose mare's neck was like that of a crane (*i.e.* the Kunj or demoiselle crane). 'Leave it alone, Bivaragh,' they said, 'Do not stop it.' The alarm reached the Lashâris, 'Be

<sup>1</sup>I take *srâkâ* to stand for the Arabic *srâkâ'a'd-daulah*.

men, for men are upon you, the Rinds with their friends attack you.' Gwaharām stood with his sword sheathed. 'It is not in the Rinds' power to reach us with their swords and inlaid matchlocks, their spears and blades of Shirāz. Stop the mouth of the Nali defile.' When the sun had risen a little, the Rinds on their mares made the attack, and we engaged with bows and arrows, spears and Shirāzi blades, and shields of stony rhinoceros hide. They joined in a royal battle; the wretched Rinds gave way, and as many as seven hundred were slain with Mīr Hān of the gold-hilted sword. Chākur was exhausted in the battle, and stood with drawn sword guarding himself with his shield. Then Nodhbandagh turned his mare Phul, and mounted Chākur on her. He gave Phul a blow with the whip, and Phul, by God's help, passed over the salt swamp, the precipices and deep gorges. Then said Gwaharām the sword-wielder, 'Nodhbandagh, thou art a Rind, thou art no Lashāri; who would help Chākar? They would have cut him down like a stalk of millet, and have broken him off like a radish root, and taken Sevi with one hand.' Then Nodhbandagh replied, 'No Rind am I; I am a Lashāri, but I was born of a Rind mother, and sucked the milk of Muzi. When Muzi nursed me and sang me a lullaby at midnight, and swung me in my shāgh-wood cradle, she said, "One day Chākur will need you, when he is distressed in the battle." The memory of that day is now upon me.'

## VII.

(Chākur) asked for news of the Rinds, and for four days they joined in discussion. Then Bivaragh, pushing his sword in, said, 'I will not thus slay our men for this Jatni's camels which thieves have hidden in their houses. Is it for us to dispute about these camels?'

There were some braggarts there who passed the watches of the day in loud talk. They gave him the name

of a woman, and swore loud oaths. Then he let go the Sardār's bridle and let his black mare go forward. The Rinds all bore inlaid matchlocks, black-shafted spears, brazen stirrups, scarves and turbans of silk, and sandals of phish on their feet.

Then the alarm reached the Lashāris, Bijar and Rāmēn at their head wearing red boots. 'The Rind cannot arrive beneath us; we will stop the mouth of the Nali defile, the pass with windy cliffs.' On the day they came forth from Sēvi the Rind horse attacked them, there God's power was shown, the sweet world became bitter, they joined together in fight. (The Lashāris) tore up the fine drums, smote and overthrew the Rinds, and slew fully seven hundred of them. Mir Hān and Bivaragh fell. Chākur was exhausted in the fight, and stood in the path with his sword guarding himself with his shield. Nodlbandagh came from this side and made him mount upon his mare Phul. He struck Phul with his whip, and Phul, by God's strength, flew to Phaugar over cliffs and yawning chasms and the inaccessible haunts of the mārkhor, and carried him over the crest of the hills. 'Bravo!' cried Bahār Khān, and thus he spoke to Nodlbandagh, 'Thou art a Rind, thou hast become a Rind, thou art in no wise a Lashāri. Thou art a Rind, and to us a foe!' Then Nodlbandagh answered him, 'My Chief! That day is on my mind when I sucked the milk of a Rind mother. My honoured mother, while she sang me a lullaby at midnight, and at the five hours of prayer, and in the yellow afternoon, said to me, "Thou art needful to Mir Chākur, thou shalt save him one day in a fight, in a fight and a terrible battle"; and now that day is upon me, for who else would have helped Chākur? They would have struck him down like a millet stalk, or rooted him up like a radish, and taken Sēvi in one day.'

## VIII.

The poem which follows is of a more general nature than those given above. It commences with a recital of the legendary history of the Baloches, similar to that in I., and concludes with an account of the dispute regarding Gohar and the war between the Rinds and Lasharis.

I first took this ballad down from the dictation of a Ghulām Bolak Rind at Sibi in 1879. This version was published with a translation in *J.A.S.B.* Extra No. 1881. Since then I have heard other versions which have enabled me to make various corrections and amendments, and I believe that the text now given will be found more correct.

Kilāti, son of Habib, sings: to the exalted Ghulām Bolak Rinds he sings: of the fight between Chākur and Gwaharām he sings: of the harbouring of Gohar somewhat he sings: of the thirty-years' war he sings.

Let me celebrate the name of God, from the beginning my morning-star; Haidar is my support and protector with the Holy Prophet.

Come, oh minstrel, at early morn, learn my songs and carry them to the friends of my heart and my loving brethren.

The well-born Rinds were at Bompur, in Kēch and the groves of Makrān, the Dombkis were the greatest house in the Baloch assembly.

The Rinds and Lasharis were united, they took counsel one with the other, saying, 'Come, let us march hence, let us leave these barren lands, let us conquer the streams and good lands and deal them out among ourselves; let us take no heed of tribe or chief.'

They came to their carpet huts, and ordered their turbaned slaves to saddle their young mares. 'Bring forth the slender chestnuts from their stalls. Saddle the numerous fillies, steeds worth nine thousand. Drive in the herds of camels around us, from the mouth of the Nali Pass.' The fighting-men called to the women, 'Come ye down from the castles, bring out your beds

and wrappings, carpets and red blankets, pillows and striped rugs and many-coloured bed-steeds, pewter cups in abundance and drinking-vessels of Makrān; for Chākur will not stay in this country, but goes to his own distant realm.'

The Rinds clad their bodies in silken coats, with helmets and shining armour on their arms and chests; they came with brazen stirrups and red boots on their legs.

They seized Sēvi and Dhādar up to Jhal and the Nila Pass; Habb, Phab, Moh and Mali to the further side of the Nalf; the fortified city of Gāj to the land of Marāgal; Sangarh and the Mountains of Sulaimān were taken by the tiger-men; Sāng and rich Mundāhi became tributary to our Chief; from the boundary of fertile Kachhi up to Dhari and Bhanar.

There was generous Bijar with his sabre, and Jām Sulaimān with his sword.

Gohar came as a refugee with all her herds, countless herds of grazing camels, saying, 'Behold, my Chief; show me a place, a shelter for my herds of camels.' Then spake the far-seeing Chākur to the fair Gohar, 'Stay by the streams of Shorān, in the neighbourhood of Kacharak, graze your camels in safety, settle down without care.'

One day from Gwaharām's village there came forth some wild youths riding their slender chestnut mares for sport and exercise. They slaughtered a pair of young camels to fill their bellies. Curses fell upon the wicked, upon the workers of evil, rage was upon the tribes, as of a thousand: on both sides injury was wrought, on this side was Gwaharām with his sword, on that side Mir Chākur. For full thirty years the war went on over Gohar's young camels; all the leaders were slain, their teeth dropped from their mouths (*or they ground their teeth in their mouths*). The tribes only were left (*i.e.*,

(without leaders) by the mercy of God, and shake their swords at their foes with open wrath. They expelled Hasan the Brâhimi with Châkur, and then the Baloch rulers made peace among themselves, and Châkur through the fault of his brethren passed away to Satghara.

God protect us all from taking the sword again, and the Kind and Lashârî warriors from seeking revenge for blood!

## IX.

This poem, containing part of the story of Gohar, and illustrating it by the episode of the lizard which took refuge with Bibari, is very popular among Baloches, and is often quoted; but, nevertheless, I have only been able to recover it in a fragmentary form. One version, here reproduced with some emendations, was given by me in the *J.A.S.B.* for 1881, and a still more incomplete one in the Persian Character by R. B. Hêtû Râm in his *Bilâchî-nâmeh*.<sup>1</sup>

The ballad purports to relate to the war between the Bulmats and Kalmats, but these tribes are not even mentioned in these versions. Hêtû Râm's text only gives the latter part of the ballad, commencing with line 36.

Nodh, son of Bahrâm, sings: to the fierce Rashkâni Baloches he sings: of the war of the Bulmats and Kalmats he sings: of the lizard's refuge-taking he sings,

Sweet singing minstrel bring hither your lute, bind on your head a white turban, let the good man take gifts from the giver.

Yesterday from barren Sannî marched the fair Gohar; she came for shelter to the Mir, to Châkur wielding the glittering Shirâz blade. Then spake fair Gohar: 'My camels are on the foothills of the Mullah pass, the Lashârî have a grudge against me.' He collected all Gohar's camp and goods and placed her in Kacharak. (The Lashârîs) came riding to Shorân, the town under Mir Châkur's rule. 'We will gallop to the groves of Gâj.'

<sup>1</sup> Lahore, 1881 (in Urdu). Mr. Donie's English translation (Calcutta, 1885) comes the poem.

In the evening Gohar's female camels come lowing,  
the milk dripping from their udders to their navels.  
Chākur asked the camel-herd in dusty clothes, 'Be quick,  
Jat, tell me the truth; who has done this to Gohar's cattle?' And the dusty Jat thus replied: 'The Lashāris  
came here on an expedition, they slaughtered the young  
camels as with spite and rage.'

Gohar the herdswoman, with pearls in her ears, made  
a sign (lit. winked) saying, 'Jat, leave this matter alone,  
let the noble Rinds remain at peace in their tents; the  
female camels are perpetually bearing young.'

Then Rēhān the Nawāb was angry, and Jāro the  
Phuzh, bitter in reply: 'For fair Gohar's young camels  
we will take a sevenfold revenge with our swords, we  
will gamble with heads and hair and turbans.' Then  
Bāgar Jatoi answered and said, 'Where are the fair  
Gohar and Sammi? Hot was never lacking to his  
refugees; for when on Shah Husain's day of trouble  
Bibari sat in front of her hut, a lizard ran out of the  
phish-bushes. Some boys came hunting it from behind,  
and it ran into the Chief's house. Then the good woman  
stood in front of them wearing beautiful ivory bangles,  
white as fresh-drawn milk, slipped on over her soft arms.  
Bibari spoke to them with great dignity, and with many  
entreaties said, 'Boys, leave the lizard alone, it is my  
refugee; do so much for me for your own name's sake.'

But the boys, ignorant and boorish camel-herds,  
killed the lizard with sticks. Her lord and husband was  
not there in the house; she sent him a message of com-  
plaint. Hot returned from the assembly of Chiefs, and  
thus Bibari said to him with great dignity, 'If thou dost  
not take revenge for the lizard, I am thy sister and thou  
my brother.'

The hero thus replied to her, 'Oh lady, have patience  
awhile, for a little stay, do not speak to me. I will act  
so on account of this lizard that the ground will be full

of blood, sixty (corpses) lying on one side and fifty on the other, all gathered together in one place for the lizard's sake.'

Omar<sup>1</sup> has left a memory behind him for keeping his word, and Bäläch the avenger of blood, and the hero Dodä for the cattle.

## X.

The war of the Kalmatis and Bulmatis alluded to in the heading of IX. forms also the subject of the following fragment. The first-mentioned tribe is alluded to by its more usual name of Kalmati, and the adversary is called Bulfat. The form Bulfat or Burfat is still found as a tribal name (non-Baloch) in Sindh, and as a section of the Lästs of Las Bëla.

The Kalmatis tied up their mares bridled under a scaffold. They eat pulse (moth), molasses (gur) and milk, and yellow cow's-butter. The camel-herds came running with torn cheeks and broken arms, saying 'the women saw clearly how they drove off our cattle; they wept tears of blood, wiping them with the corners of their veils, for the men were taken captive—the warriors, with their old fathers, brethren and young sons. You have brought misfortune on our camels, our camels and herds of cattle, our fat-tailed sheep and white goats, our buffaloes with distended udders.'

Mir Höt was angry with the tribe. 'The women have lost their wits, the women of the Kalmatis, to drive out the camels without spears, or body-armour. I will not let the murderers carry them off.' We beat the mares with sticks; we made the fillies' heels fly. We passed the boundary of the Wakävi, and overtook the enemy; our friends called to us, Tütä and sweet-scented Sahäk: 'Strike with your liver-cutting hands, with your wide-wounding Egyptian swords! Behold, what God will do!'

<sup>1</sup> The allusion is to Omar Nuhänt, who entertained the Lasharis, alluded to in IV. and in the Song of Neelibandagh (XIV.). For Dodä and Bäläch see XVIII.

They threw their soft blankets (over their mares' backs),  
they took back their camels from the Bulfats, and  
recovered from them the blood of their fathers.

## XI.

## CHAKUR AND GWAHARĀM.

The five poems included under this head are attributed to Mir Chākur and his adversary Gwaharām, and are supposed to have been interchanged after the first battle between the Rinds and the Lashāris. Nos. 1 and 3 are Gwaharām's verses addressed to Chākur, and 2, 4 and 5 are Chākur's replies. It is probable that the series is incomplete. I give two versions of No. 1, of which (a) was taken down by me from the recitation of Bagā Lashārī in 1893, and (b) in Mr. Mayer's version. These two differ so much that it seems desirable to give them both in full. No. 2 is taken from Mr. Mayer's text with a few alterations and additions from a fragmentary version in my possession. No. 3 is derived from two versions; one that of Bagā Lashārī, taken down by me (36 lines), and one given by Mr. Mayer (27 lines). Eighteen lines are common to the two versions, and, as both are incomplete, a more satisfactory text has been obtained by combining them. No. 4 is derived solely from Mr. Mayer's text, and No. 5 from a version taken down by me at Sibi in 1879, and already printed in the *J.A.S.B.* 1881, Extra Number.

## 1 (a).

Gwaharām sings of the day on which Mir-Hān was slain.

Let us meet on the bare desert foot-hills, and have our interview on the barren plain, the grazing ground of wild asses. Let the Rinds and Dombkis come together, let the Bhanjars and Jatois repeat their gibes! The Rinds came with booted feet, with their slaves they alighted. From every hamlet they took their blood, and the far-famed Malik Mir-Hān was slain! Chākur fled thence by night; he took a stick in his hand to drive the cows and to graze the slate-coloured buffaloes!<sup>1</sup>

<sup>1</sup> That is to say, Chākur fled into the hills and became a herdsman. The buffaloes are called 'surmghē' or surma-coloured, from their dark-grey colour, resembling surma or powdered antimony, corresponding to our slate colour.

Whither went Rēhān and mighty Safar, Ahmad and lordly Kālo?

What was the matter with you, thick-beards?<sup>1</sup> Was not your tribe established in Bhēni; had you not in your hands wealthy Bingopur? Your place was with your love on the coloured bedstead!

For the innocent blood of Mālim the Khān Gwaharām tightened his saddle-girths, and let his mare go to the Mullah Pass!

1 (b).

Gwaharām, son of Nodhbandagh Lashāri, sings: of the fight of Rinds and Lashāris he sings.

Let me sleep in the good lands of the Baloches; green are the streams at the mouth of the Mullāh. Let us meet on the low hills, the grazing-ground of wild asses. They came drunken again and again, with the roasted hind-quarters of wild asses.<sup>2</sup> I saw them with their red eyes; a Rustum arose before me, Chākur and Hārān on their powerful horses. You turned your tribe away from Bhēni and fled over the mountain gorges, terrified Rinds on swift mares! What ailed you, thick-beards? You possessed wealthy Bingopur, the wharfs and markets of royal Chetarvo. Your fair lovers were in the lofty houses!

I make a petition to the Creator; may the Lord of Mercy be exalted; he gives a hundred and the hope of a thousand! My hope is for well-watered lands, but formerly I had no such hope.

The Rinds and Dombkis come together from the dwellings of Banar Jatoi.<sup>3</sup> They have attacked the village and

<sup>1</sup>An epithet of the Rinds.

<sup>2</sup>This translation is doubtful. It follows Mr. Mayer's version, but I have never met with the word *kunār* for wild ass.

<sup>3</sup>Or 'the Banjars and Jatois repeat their taunts,' as in (a). Tana' *wini* should probably be read for *thanavānt*. This has nothing to do with *thango*, gold.

taken the innocent blood of Mälîm. I know that Châkur is losing his wits from the prayers and wisdom of Pîr Wali. He had no advance guard with bragging Mir Hân in the narrow defile of the Nali Pass. The Rinds, with booted feet, dismounted from a thousand swift mares. We too, with the Mir's gathered armies, alighted with our followers. We slew the far-famed Malik Mir-Hân, and the two young sons of Shaihak, both the greedy Sohrâbs, Hamal the backward and Kêhar the miser, Chanar and Hot and mighty Safar, Jiand and distinguished Pheroshâh, Äli, slayer of wild asses, from among the Royal Rinds, and Thamah's young son was slain. From every camp we took our revenge. Their horses vailed their spreading tails, pierced by thorns they knew not of. I gave him (*i.e.* Châkur) a stick to drive the cows and to graze the slate-coloured buffaloes. Rêhân and Hasan will churn butter, Khohû will carry buttermilk for the Mir, and the Elephant 'Ali, that mighty man, will no longer keep the watches in the assembly with his long hair, the delight of women.

## 2.

Mir Châkur, son of Shaihak, sings: the King of the Rinds sings: of the Rind and Lashâri battle he sings: in reply to Gwahârâm he sings.

You injure yourself Gwahârâm with that enmity, by raising dust among the Baloches, in that you have bound the name 'Nali' on your waistband, and raised a name like Nodhbandagh higher. For once you were lucky in your game, and killed the Rinds' swift mares, whose footprints were clearly marked in the lowlands of the Mullah; but remember the vengeance for that; how Bangi and Hasan, son of Nodhak, were slain together, Ädam and famous Nodhbandagh, Ahmad and lordly Kallo. You left out the flight, like a stampede of wild asses, on the day of the fierce struggle when the Rind arrows devoured them from behind in the fatter spots of their hind parts. You took

flight from the fort of Dāb, and drew breath at the mouth of the Mullāh, yet I never made such a mock of you, nor sent a bard to taunt you, reciting a song with twanging of strings in front of your noble face. You did not receive a blow under the ear from my tiger's paw, as you shook your head like a frightened (mare), hiding your head in holes and corners of the world. Half of you passed away to Gāj and Gūjarāt, half went wandering to Phalpur. You come making obeisance to the Rinds, and asking for a measure of grain in the skirt of your white garments; you toil under shameful burdens, and carry the black waterpots on your head! Now you hide under Omar's protection, I will fall on you as a man slain by his brethren. We are the Rinds of the swift mares; now we will be below you and now above; we will come from both sides with our attacks, and demand a share of all you have. Much-talking Gwaharām, keep your heart's ears open, make a long journey, perhaps your luck may come back. I will spin the top for a wager, and at the end I will raise a dust as I promised, and drive all fear from my friends' hearts.

### 3. GWAHARĀM'S REJOINDER TO CHĀKUR.

O my friends, noble in the assembly, come, well-born men of my tribe, come, all ye Khāns and Chiefs of the Lashāris, come, and let us form a gathering of brethren.

When I recited a taunt in verse, wind came into Chākur's head; never was there such a ruler as he! But I too am, like him, a man of violence. Let the King but give me an opportunity one day, and I will bring together the Sammas and Bhatṭis, and will pour the armies of Thatha on his head. I will place coals of fire on the palms of my hands and blow upon them like the south wind, and will kindle a mighty fire in the houses of the covetous men, so that the Turks of Dehli shall not be able to put it out!

When I fought with the thick-beards (the Rinds), the Rinds climbed up from below to the cold hill-skirts of Kalāt. On the day when these words were spoken Chākur slaughtered a black cow; Chākur was filled with manly rage. He did not pass by the deep water of Jhal, nor did he saddle his mare Sangwāth, nor did he bring his minstrel Gūrgin with his tightly-stretched drums. Ha! Ha! what a victory was ours; we struck our foes a blow, and off went the chestnuts, like wild asses, with cup-shaped hoofs. Every mouthful in famous Sibi does Chākur carry off with livelong grief.

Chākur climbs the steep cliff, Mando's beloved son turns back. The weary wolf stands in the dense shade of a tree and looks behind him. He goes off to the country where the wild pistachio ripens, and his mouth and face and curly beard are stained with the milky juice of the *ālro*.<sup>1</sup> A Jamotī woman will sing lullabys to the son of a Baloch woman, his son will be a companion of camelmen and cowherds, his hands will be galled with much digging. He collects measures of corn in the skirt of his white coat, and carries the black waterpots on his head.

#### 4. CHĀKUR TO GWAHARĀM.

Mir Chākur, son of Shaihak, sings: the King of the mighty Rinds sings: in reply to Gwaharām he sings.

O my bay! eat your grain from your nosebag; make your neck and legs as stout as those of an elephant; swiftly, giving you the reins to mount the cliffs, I will return from Sibi. For you I have stored in my tents the sweet camels' milk. Stand in your stall with six pegs, eat of the wheat and satisfy your heart. Strengthen yourself for the enemies' mountains, for right or wrong I will come back again. The folk are displeased that you should be tied up in that land where I see the brave.

<sup>1</sup> The *ālro* is a small plant (also called *lambas*) with milky juice, which is eaten by mountaineers.

I swear on my head and hair and turban, once I get free I will lay many low, lives will be overwhelmed among the spears and lances. Let that man come on, whose hour is come, the cup of whose reckonings is full! I too ask from my King and Creator victory for the true Rinds at Sēvi, rather than for the slender-footed thin-beards. Hereafter the Mughal youths and maidens will receive enlightenment!

5. CHĀKUR TO GWAHARĀM ON FINALLY  
LEAVING SIBI.

Chākur, son of Shaihak, sings: the mighty King of the Rinds sings: somewhat he sings on the day of leaving Sibi: in reply to Gwaharām he sings.

I will leave man-devouring Sibi, curses on my infidel foes! Let Jām Ninda the Bhātti distribute bread for three days. For thirty years, for all our lives, will we fight with these gigantic men. My sword shall be stained with blood, it bends like the jointed sugar-cane, so that through crookedness it will not go into its sheath. The youths wearing two turbans (*i.e.* of high birth) do not rise up to sport among the tents under the shadow of their venerable fathers, nor do they rub scent on their moustaches, but they feed on the flesh of fat-tailed sheep and boil strong liquor in their stills. There is none of them who bears the signs of a ruler; they have eaten all their Indian blades, their broad swords are rusted, they have gambled them away to the usurers, they carry children's sticks in their hands.

Gwaharām is in dusty Gandāva, a stone cast into the sea; the fishermen have drunk his blood. Āli and Wali possess all his countless herds of camels, the rebel fort is deserted, brought to earth by fierce Turks and Rinds on high-bred mares. Gwaharām has lost both places, and will possess neither grave nor Gandāva.

## XII.

## CHĀKUR AND HAIBAT.

This poem was taken down from the recitation of Ahmad Khan, Ludhiānā Lund, of Rohri in the Dera-Ghāl-Khān district.

The subject relates to a vow made by Haibat or Haivān, son of Bibrakh (Bibrak), one of the celebrated 'Four Vows.' Haibat swore that if any camels got mixed with his herd he would not restore them. Jāro, Nodbandagh and Mir Hān made vows at the same time (see 'Adventures of Mir Chākur' in Temple's *Legends of the Panjab*, vol. II. p. 475). The vows of Jāro and Nodbandagh are the subjects of the following poems (XIII. and XIV.). The Mirālis or Children of Mirāl are identical with the Buledžis.

Haibat, son of Bibrak, made an oath before the Rinds, striking his beard thrice with his left hand: 'If any man's herd of camels becomes mixed with mine (I will not return it). If he would keep his camels let them graze on the further side of the ridge.' Suddenly Chākur's camels came and mixed with those of Haibat, son of Bibrak. The Rinds got ready to fight. 'We will not leave our camels with the Children of Mirāl,' but Chākur kept them back, and made fools into wise men. 'Many such camels have I given to faqirs in the name of God!' Upon this the alarm was raised that Gwaharām had carried off a herd, and the Rinds pursued the Children of Lāshār with the sword. The Rinds were tired, the neighing horses turned back. Chākur shaded his eyes and looked for his other troop of horsemen. Suddenly a dust arose at the mouth of the Nāri defile, and Haibat son of Bibrak's troop came riding with turbans all awry. With the sword they charged the Children of Lāshār; seven-score of their own men they lost in recovering the camels, and killed three hundred and fifty of the Lashāris, and fifty more were slain, all 'alims, readers of the Qurān. Both tribes bore away their dead in doolies, but the Lashāris had the greater number. Haibat kept the recovered herd apart, and the Rinds

made ready to fight him. 'We will not leave our camels with the Children of Mirāl.' Chākur hardly restrained them, saying, 'That herd was stolen by our enemies, and they are better with our brethren than with strangers, and anyway they will be of use to us some day. I will not break my own arm, nor set fire to my own jungle. With whomsoever you take them, I will keep quiet.'

Three or four days passed in such discussion, and on the seventh day the herd came back to its own place, the same full-grown (large-toothed) camels, with Kotal the camel-herd. Chākur then gave Haibat as a reward the Nāri stream and the town of Sibi. 'O Mirālis! fill your horses' nosebags with green fodder!'

### XIII.

The second vow (see above under XII.) was that of Jāro, who swore that he would kill anyone who laid hands on his beard, and also that he would kill anyone who killed his comrade Haddeh.

Chākur, who does not here appear in a favourable light, induced a nurse to bring Jāro's child to him so that it touched his beard, and Jāro thereupon killed his own son. Again Chākur induced Haddeh to touch Jāro's beard while passing him in a horse-race. Jāro shortly afterwards instigated his nephew Shābo to kill Haddeh, and when he had done this he himself killed Shābo and buried him with Haddeh in one grave. Jāro is known throughout these ballads by the epithet of *jār-jawīz*, i.e. poisonous or bitter in reply, a title fully borne out by the second of the following poems. Haddeh was Chākur's brother-in-law, being married to his sister Bānari. The text was recited to me in 1884 by Ghulām Muhammad Bālichāni.

#### 1. CHĀKUR TO JĀRO.

Chākur, son of Shaihak, sings: of the day when Jāro's beard was seized he sings: of the slaying of Haddeh he sings.

O Mughal, saddle your steed, as swift as deer or tiger; saddle your fiery Arab and bring him close to me, that I may tell you a dream.

The Rinds are my mountain forts, but for a slain Rind there is no door open, on both sides his life is shut in.

Because he arose in sport, Jāro with knife and dagger slew them both; he slew him with his companion, because Jāro's curled beard was seized, because Haddeh seized it roughly.

### 2. JĀRO TO CHĀKUR.

Jāro, son of Jalamb, sings: in reply to Chākur he sings.

Give ear, O toothless Mazido, to this strange tale, O Mazido<sup>1</sup>; a strange tale and a wonderful dream!

Speak not falsely, Chākur Nawāb, speak not falsely that you be not held a liar; let falsehood be outside your teeth, away from your noble tongue!

It is true, O mighty Mir; it is true, O Chākur Nawāb. My curled beard was seized. By this my life was taken from me, by your own double shame, by your spiteful taunt!

One day saw both Haddeh and Shāho in a far-away home in the ground. With him was his jointed bow, his quiver full of gold, his keen blade with new scabbard; both of them slain with knife and dagger; each slain with his comrade. For your heart's pleasure they were killed and left there. Haddeh never returned home eating betel and cardamoms, to his wife in her four-sided hut, to Chākur's fair sister, to Bānari, best of women, nor sat with her in close embrace.

Seek for Haddeh in the ground, for Haddeh in the ground in the grave of two men!

<sup>1</sup> Mazido is said to have been Chākur's original name.

## XIV.

## THE LAY OF NODHBANDAGH.

Nodhbandalgh was a leading man among the Lashāris, and is celebrated for his generosity. He has already appeared as the chivalrous protector of Mir Chākur, whom he saved in the battle, and mounted upon his own mare Phui. Chākur had in former days tested him in various ways. Nodhbandalgh had made a vow never to reject a request, and never to touch money with his hands. Chākur gave him a pair of saddle-bags filled with money, and made a hole in the bottom, so that the money dropped out. It was picked up by a band of women who were gathering tamarisk-galls, and they bestowed on him the name of Zar-ruwāl, or Gold-scatterer. Afterwards Chākur sent him a Domb, telling him to demand of Nodhbandalgh everything he had in his possession. The Domb did so, and Nodhbandalgh said in reply: 'Give me your phusht or upper garment, and I will give you all my clothes and other possessions.' This the Domb did. Nodhbandalgh divided the phusht into two parts, with one of which he clothed himself and with the other his wife; and then gave the Domb all his clothes and everything in the house, and it was left bare. At night Nodhbandalgh and his wife lay down to sleep in the empty house. At midnight a laden camel sat down before the door of the house. Nodhbandalgh said to his wife, 'Go and smell the camel's mouth. If it has a sour smell, drive it away; but if it has a sweet smell, call me to unload it, for Heaven has sent it.'

The good wife smelt it, and it had the scent of musk. Then Nodhbandalgh unloaded it, and opened the bales, and found that they contained garments of every sort for men and women, all sewn and made up. So he and his wife clothed themselves. Next morning when he came into Mir Chākur's assembly, the Mir said, 'Nodhbandalgh, thou art verily the Gold-scatterer.'

This poem is Nodhbandalgh's reply to his brethren when they reproached him for giving away all his possessions. I took it down from the recitation of Ghālib Muhammad Bālichāni in 1884, and included the text in my Balochi text-book, 1891, and also in the 'Adventures of Mir Chākur' in Temple's *Legends of the Panjab*.

Nodhbandalgh, the Gold-scatterer, sings: he sings somewhat in his own praise.

O friends, friends, my friends and fiery brethren! The

avaricious have uttered a speech, and laid blame upon my head, so I perceive plainly, they have done injustice to an innocent man.

All men carry beards on their faces, but those who are no men wear them below; they display them on their knees and heels, and some on the nape of their necks. A man has never been so disgraced and put to shame before a woman, as when a hen strikes her chickens on the head with her beak. He sits and weeps near his love, and draws forth sighs from his mouth.

The generous assemble with me and the greedy quarrel with me; they quarrel and say, turning their faces away from me: 'Nothing will be left with Nodhbandagh; Phul<sup>1</sup> will not bring forth in due season, after six months at full moon; she will not bring forth nor bear a foal.'

Now foolish were my bitter foes, nor do I fall under yesterday's taunts. When I was skinning my sheep and goats how many of the greedy would assemble, how many of the grasping be gathered together? I had the wealth of Muhammad! Seven or eight hundred herds of cattle, innumerable herds of grazing camels; nor have I ever gambled, nor is their tale told by the coloured knucklebones, nor have impostors extorted my wealth from me, nor mighty armies robbed me. I have given it away in God's name to pious men, reciters of the Qurān, and to the poor dwelling in the wilderness. In the morning they eat their fill, the warriors of the faith come joyfully, with joy they repeat my name. As gifts I do not reckon sheets, scarves, silken overcoats and quivers, or wide-wounding Egyptian swords. These the Ghāzis carry away. A striped shawl worth three hundred,<sup>2</sup> worn but for one

<sup>1</sup> The name of Nodhbandagh's mare. See VII. p. 14.

<sup>2</sup> The currency alluded to is probably the silver coinage of the later princes of the house of Taimur, such as those issued by Sultan Hussin Balkar at Herat. These are thin, broad dinahs weighing from 80 to 90 grains of silver.

night, is carried away in the morning by anyone who asks for it, by a Dom, a singing minstrel. The good praise God and return thanks for this. But let no such petitioner come to me and ask me for a wife, saying, 'Bring forth a pillow and a lady fair,' for of such gifts there are none to be had. An oath is to me as to Omar,<sup>1</sup> as to Omar is an oath to me. I will not be stopped from giving. I am not a man to be stopped. Whatever comes to me from the Creator, a hundred treasures without blemish, I will seize with my right hand, I will cut with my knife, I will deal out with my heart, I will let nothing be kept back; for then my young brothers, my nephews and mourning brethren would quarrel among themselves as to the partition of my inheritance and property, over the wealth of Nodhbandagh.

## XV.

## THE LAY OF DILMALIKH.

Dilmalikh was a Rind noted for his generosity, and for the sumptuous entertainment he gave the Lasharis just before the outbreak of their war with the Rinds (*Legends of the Panjab*, ii. 472). Afterwards he lost all his wealth through gambling, and was set to cut grass for the horses by a woman from whom he asked entertainment for the night. The following song, taken down from the recitation of Ghulám Muhammad Balácháni, is evidently incomplete. The last three lines are Dilmalikh's reply when the Lasharis offered to adopt him into their tribe.

Gambling has brought famous Dilmalikh, through malice and spite, from the brilliant assemblies of his brethren and the gathering of the Rind encampments. A Rind woman calls him uncle, puts a sickle in his hand, and famous Dilmalikh has to cut grass for galled jades! Now I give up my long boots, my brazen

<sup>1</sup> Probably the reference is to Omar Nuháni, the ally of the Lasharis, who was celebrated for his generosity.

stirrups and bits; the sandals of *phish*<sup>1</sup> make my feet swell. I was not worthy of the bay mares, I have given them for an empty amusement. Their story is in the coloured knuckle-bones.

God cannot turn a Rind into a Lashāri. A Musalmān cannot become a Hindū, nor wear the Brahmanical cord of heathendom.

## XVI.

## THE EXPEDITION TO DEHLI.

This poem is attributed to Shāhzād, son of Mir Chākur, and relates to the exploits of the Baloches who joined Humāyūn's army to recover Delhi from the Sūris. The text is derived from three versions taken down at various times, the fullest being that of Bagā Lashāri. The Rinds and Dodāls appear to have joined in this expedition, and to have been accompanied by men of the original tribes of the Indus valley, with whom the Baloches were associated, the Langāhs, Nāhars and Kungs. The Langāhs ruled at Multān, the Nāhars in the Southern Dērajāt. Nothing is now known of the Kungs.

Shāhzād, son of Chākur, sings.

From hence come the two-sworded Langāhs, the Nāhars and Kungs, greedy of gain; the Dodāls go forth with the sword, they draw their scimitars from their green sword-belts, girt over their shapely shoulders with velvet and scented leather of Herāt. Forty thousand Rinds are at the head, and Humāyūn comes with three or four hundred thousand men to deal a mighty blow on the tribes.

The sun rose and the army appeared, Humāyūn's innumerable army. From the shadow of the shafts of the thrusting spears there was no room on the ground for the foot; birds sat on the lance points. There was no place for man or horse. The call was given from

<sup>1</sup>The *phish* is the dwarf-palm of the Sulaimān Mountains (Chameropeps Ritchiana).

the skin-covered drums to forty thousand men sprung from one ancestor. Their hearts did not tremble with imaginations, the true Rinds came with keen edges. Your countenance was in God's protection, with your wives and golden-fronted sons. There was gambling with heads and hair! Thither they came by agreement with the Turks.

The fight began with bullets from guns, on white-faced grey mares. There was not a single moment's delay; in a moment water was turned into milk. I beheld it with angry eyes; the army gave way in the left wing; all the Mirālis (or Bulēdhīs) broke and fled, some turned and abandoned the Mir's side. Then the true Turks of Dehli showed their strength, and Mai Bānari, daughter of Shaikhak, alighted and drove back the Rind warriors. The furious Turks of Dehli stood firm, the Rinds on their slender mares wielded their swords, and the soul-eating Turks fled from Dehli, ashamed, before the Baloches of the mountains. Seven thousand of them were slain by the man-tigers, ground as it were under a mill stone. Three hundred were slain on the Rind side, Allan, first in attack on the foe, Allan who blackened the bragging foe, and Noh was slain who came with Nohakh, and Balash the Royal who came with the Mir. They took Dehli-fort with its thousand treasures. There Chākur halted for eight watches: 'Let us rest and let our mares take breath, and let the young fillies with pointed ears have a little rest, and let their withers recover from their swellings for a while. And I, with my eighteen young sons, will drink bhang in the bazaars, and in the early morning we will again urge on our mares and meet the enemy face to face!' Men who come from Sindh, from the streams of Rāni fort, from the nine-branched water-courses of ruined Uchh, (tell the women) to cease from their midnight lamentations for their true-loves and heroes, to wear no more dark-blue for their lovers, or

bashful women for their lords, for the ants which eat men's corpses are in the courtyards of others, and our black clothing is brought back to us by our sweet armies and our Lord and Amir is free from care or envy of anyone. Let that Amir come and behold Chākur's shadow!

## XVII.

## THE WAR OF THE RINDS AND DODĀIS.

When Mir Chākur with his Rinds advanced towards Dehli a large body of Rinds, headed by Bijar son of Phēroshāh, separated from him and returned to the Indus Valley, where the Dodāis under Sohrāb were already settled. The Dodāis were allied with Chākur, and a war ensued between them and Bijar's Rinds. No details of this war are known, but it must have ended in a division of the country, as most of the tribes of the Derajat claim descent from these Rinds, while Dera-Ghīzī-Khān remained in the possession of the Dodāis. Ghāri Khān son of Sohrāb founded the town, and his tomb is at Churatta, a few miles away. His descendants, the Mirrāns, kept the Nawābship for two hundred years.

The following eight poems relate to this war, and appear to be contemporary with it. The poets on the Rind side are Bijar himself and Jongo, and on the Dodāi side Bahar son of Sohrāb, Hāji-Khān son of Ghāri-Khān, and Hairo, son of Mando. Many of the allusions are obscure, and refer to events of which the memory is forgotten. It may be noted that Bijar calls himself Bādshāh or King of the Rinds, a title generally reserved for Chākur.

The poems were recited by Ghulām Muhammad Bālāchāni.

## I.

Bijar son of Phēroshāh sings: the head of the Phuzh Batoch sings.

Let Gāgar<sup>1</sup> work his waterwheels in the night watches in the lands belonging to me Bijar, for now I will no longer dwell in the village crowded with faces. I will go to

<sup>1</sup> Gāgar was a peasant whom Sohrāb instigated to take possession of Bijar's land on the Indus, and irrigate it by means of a *shātār*, or waterwheel, here called arhat.

generous Brāhim, generous Brāhim and Muhammad, who will drink wine in a golden cup, drink wine and give me a share, and give it with a joyful heart; else is he no Rind and the Dodāis are my brethren; there are no mountains, and we dwell in Hindustan; there is no Sindh, Phailāwagh is my pasture; the brackish water of the Chāchar is my friend, it is sweet in my children's mouths, for those embankments are far away from the Turks. Drunkards are the young men of the Sindh country; there is much water and bhang is cheap, and wood is plentiful near their houses.<sup>1</sup>

## 2.

Babar son of Sohrāb sings: the Dodāi sings.

Wonderful head! What idea has overtaken you? That wide-wounding sword has struck you, the arrows can be seen under your armpits, the snakelike arrows bite into your body from the hands of Rinds on slender mares. Another day do not speak falsely to Chiefs and generous Lords, and Kings, rulers of forts.

This kind of speech is used by angry men. Wayfarers as they pass by all come as guests to me, and I struck Bijar with the bright sword.<sup>2</sup> Know that you have many foes to let out your life! The golden cup of my days was not yet full. The warrior Jongo is my witness, in what way thou didst look upon my face! The brave man does not utter falsehood, nor the noble householder with fair sons! My Chief is the taker of forts when he goes to war, he gives shelter to the grazing herds of camels, he is the bright lamp of sorrowful eyes, the reliever of the oppression of the brethren who hold the ford!

Now I give up, it has come to an end; the melon has been devoured by a crowd of comrades. Our attendant *hāris* are grieved and distressed, and wander sadly with

<sup>1</sup> Implying that it was easy to distil spirits or to mix bhang.

<sup>2</sup> Lit. 'the green.'

their little sisters. No rain has fallen from the banks of cloud with us and our companions, nor with our mighty uncle.

## 3.

Jongo son of Ghulāmo sings: in reply to Babar he sings.

O rain-clouds piled up afar off in banks as the cold wind drives you on high, bear a salutation to my foes and say, 'O mighty Babar son of Sohrāb, you send me messages full of noise from Sindh, and call upon me for words of evidence. A witness is he who stays behind, those in front do not pull in their bridles. For what cause should I find a fault in my Chief? The Dodāis are all brave, one like another, worthy to be praised by poets. So much knowledge I had.'

When you came, riding with your comrades, eleven bold men, one like another, I formed in my heart the intention of making a slaughter of you all; but when you came near, you quickly turned back, so much did the Rinds' thrusting spears hurt you, the sharp buffets of your foes! You carried away your shame in your flight on the day when generous Phēroz fought, you felt the dread of Shaihak's sword and were in terror of Mēlav's<sup>1</sup> Lord. You did not keep back your head from the crocodiles nor from the buffeting of the river's waves.<sup>2</sup> The hungry Māchhis pulled you out! Of youths such as you, subduers of women, of such the Warrior Bijar has many.

I am well acquainted with Bijar's customs; he will not accept female camels in payment, nor the male camels of the towns, nor swift mares. The food he devours is young heroes. He had prepared and arranged a wedding-banquet for you. When this time the gathered armies of your enemies come upon you they will clothe you in the same

<sup>1</sup> Mēlav is the name of a mare.

<sup>2</sup> Babar is said to have fallen into the Indus in his flight, and to have been fished out by Māchhis (fishermen).

(red) garment, in which they clothed your uncle before you. A piece of the same cloth has been kept for you!

## 4

Hairo son of Mandos sings: the Dodāī sings: in reply to Bijar he sings.

Sharpen my sword, my diamond-like lightening blade, my friendly green-flashing sabre; sharpen it on the harsh whetstone, temper it to an edge to cut silver; gird on my sheath for the slaughter, both hilt and edge are fasting!

A message has come from the Rinds, from the wearers of dirty clothing. The sword-wielding Rinds have arisen, led by renowned Bijar, slayer of men, to fight with Malik Sohrāb! God grant our petition, that we may stop their gathered armies in the yellow afternoon and at early morn. We will come forth from the foothills, from the distant sandy skirt of the mountains; we will show ourselves on the Rohrī hills, and Rinds will join in battle with Dodāīs. We will pair off our gallant youths; Nathū (Rind) will struggle with Shahzāda (Dodāī), sweet-scented Wali (Dodāī) with Chatā (Rind), Shambo (Dodāī) with mighty Shorān (Rind), Mādan (Dodāī) with powerful Allan (Rind). The opposing armies with weighty forces will come to the water's edge, and will thrash the ears of corn, one of the other.

Then will I with my black troop of wild asses, lance in hand, on my mare Laki, search out and slay Bijar, renowned Chief of the Phuzh; and perchance, if fate so will it, he will flee backwards. I will pursue him, and swiftly seize him by his dirty robe. I will cast my hand upon his neck, and break my sword upon his head, and so transfix him with my dagger that it will sink in up to the trusty hilt, and my right hand will be stained with his blood. Bijar will fall from his bay mare's saddle, and will sleep upon the plain, and alone with my Indian blade I will

carry off the Rind quiver when by Divine might we win the victory!

Many arrangements will be made about women ; deputations (to ask for terms) sit in our assemblies. I, Hairo Tasoāni, have slain him, and have girt on the sweet-scented, knotted turban of Chieftainship, and a pillar has been overthrown by the Dodāis.

## 5.

Bijar son of Phēroshah sings : the King of the mighty Rinds sings.

The Chiefs dwell among the wealthy bazaars of Sindh ; Lāl and Mando are drunken with drinking too much wine, and excited with intoxicating mājūn, but the men of the Rinds, with slender mares, have sent out keen men to spy out the land, and these cunning spies came back with joyful hearts. With joyful hearts they came from the enemies' land, bearing with them broken branches of the *phir-tree*,<sup>1</sup> and thus they spoke in the assembly : ' We have spied out all the boundary, and have bound the tiger-like mares with the fetters of full-grown camels, and fastened them to pegs of siris-wood and iron. Jongal seized them as the eclipse seizes on the moon. Thence we went to wealthy Sindh by the order of our Lord the Khān : Hāji Khān has slender mares, Ghazi Khān has powerful horses ! The Dodāis are very mighty warriors. Hairo Tasoāni on his chestnut was very strong in his hatred to his foes, but little Natho struck him a blow with his thunderbolt (*i.e.* his sword), and his head fell from his powerful mare's saddle. He was rescued by the hungry Māchhis ; let him take his braggart speeches to the far-dwelling Namurdīs, and sit in the assembly of the Royal Amir. O, Jām Ismāil, if you ask my advice, I say, ' Turn Babar out of your house.' Another day do not speak falsely to a chief, a generous lord, and ruler over many forts !

<sup>1</sup> The *Salvadora Olivides*, borne as a sign of success.

## 6.

Hājī Khān son of Ghāzī Khān sings; the Dodāl sings.  
 Gallant youths of both sides, leave your womanlike dreams!  
 They give me a pain in the head, and my noble body is heated as with a fire of Kahir-log<sup>1</sup> charcoal, it melts like wax and wastes away in its soft white robe.

The day before yesterday news was brought to me that my bitter foes had come. They brought boats and ships and seized the narrow fords. Every man came running for dear life's sake, and thus they shouted, 'Quick! cross the river; go to the other side of the ferry; they are standing in the boats, to bring upon us great woe and chew the bones of our funeral feast!'

Friends, you may choose for yourselves, but I have sworn on the *siris*-tree to move when she helpless *siris* moves, and if the firm land marches I will drive pegs into it to stop it. Bijar will not seize me from behind when he comes in pursuit; like ten-score men will I come forth to meet him. I will cut through his stout horse's neck, and will give good entertainment to the spearmen. I will so wield my sword in that place that it will cleave him to the saddle-bow, and he will fall on his hands and his neck and gnaw the earth with his mouth, and my revenge will be even for my chief, for Hairo's gold-hilted sword,

## 7.

Bijar son of Phēroshāh sings.

Clouds and dust arise by the bank of the Sindh river. They have taken burning brands and set fire to the bushes, and having fired them the folk assemble, and are weary with putting it out.

The day before yesterday said Allan to the warrior Chief of the Rinds, 'Bijar, if you would do well, make a loan on good ground, and drink blood to satisfy your

<sup>1</sup> The wood of the *Kahir* (known in Northern India as the *jhand*), *Prunus spicigera*, is much used as firewood, and gives out a great heat.

thirst; do not take your tribe beyond their bounds. For our chief is passionate and bloodthirsty, the hero of the swift steed! One day I will demand of you an answer for the priceless slaughter you have done! Hairo of the loud voice is not one man's equal, but is the match for a hundred, and beats his enemies as with a stick, with the edge of his glittering sword. Think of the grief I have undergone, nor destroy your brother's liver with sorrow!"

Hairo, I swear by the prophet, a true oath on his shrine, I dare not say I shall escape safely from Hairo's rainbow blade, but let Muhammad Mustafa befriend me and give me my turn of victory, so shall we both go together to the other world, and together we shall gaze upon the Hūris and the lakes and streams of Paradise!

## 8.

Babar son of Sohrāb sings: the Dodāī sings.

Bijar, if you would do well, O Khān, if you would do well, come and look upon Malik Sohrāb, prostrate yourself three times before him, kiss his booted feet, and let your moustache trail in the dust and your beard sweep the ground; else begone from this country!

## XVIII.

THE WAR OF DODA AND BĀLĀCH AGAINST THE  
BULĒDHĪS.

Doda Gorgāh is celebrated among Baloches for the protection given by him to a woman named Samni, a refugee from the Bulēdhī tribe with her cattle. He, with most of his brethren, was slain in attempting to recover them from a Bulēdhī raid, and he is often held up as a model for other chiefs to follow, and compared to Mir Chākur who fought about Gohar's camels.

Of the three following poems the first, relating the death of Doda, is given by R. B. Hettī Ram in the Persian Character in his *Bilschi nama*, p. 88. In transliterating the text I have been obliged to make a few corrections. The second and third poems I took down from the

recitation of Ghulām Muhammad Bālāchānī. No. 2 is also given by Mr. Mayer in a nearly identical version. The series is incomplete, as a poem by Bivaragh, Chief of the Buledhis, should evidently come between No. 2 and 3. Bivaragh had taunted Bālāch with lurking in the hills like a jackal, and this assertion is scornfully repelled by Bālāch. The story of Bālāch and the Buledhis in prose was taken down by me from the narration of Ghulām Muhammad Bālāchānī in 1884, and included in my Balochi Text-book. A translation of it was published in *Folk-lore*, 1893. I give this story here to render the ballads which follow more intelligible.

#### THE STORY OF DODA AND BĀLĀCH.

There was a certain Buledhi who dwelt in the land of Sangsila; he had much cattle but no son. And in that place he grew a crop of millet.<sup>1</sup> One day as he walked round his millet he saw that a herd of cattle had been eating it. He searched for their tracks on all four sides that he might see whence they had come, but not a single track went outside the embankment which surrounded the field,<sup>2</sup> although the herd had grazed on the millet inside. The next day when he came he found that the millet had been eaten again, and again he followed the tracks, but they did not go outside. Then he made a smoky fire and left it burning by the millet, that the cows might come close to the fire, as is the custom of cows. On the third day when he came he saw that the cattle after grazing on the millet had lain down by the fire. Then he knew in his heart that this herd had come from heaven. There were nineteen cows; he drove them off and brought them home, and gave them to his wife, whose name was Samimi, saying, 'This herd is thine, for when I die my heirs will not give thee my other cattle.' Then he moved away from that place, and came to live under the protection of Dodā Gorgēzh, and said to him, 'When I die let my heirs carry

<sup>1</sup> *Zurk*; the Arabic *dhurrat*, Indian *jawār* (*Hordeum Sorgatum*).

<sup>2</sup> Every field is surrounded by a *lakh* or embankment to keep in the water which is let in for irrigation when the hill-torrents are in flood.

away the rest of my cattle, but this herd is Sammi's. Do not then give them up to anyone, they are under thy protection.'

One day Sammi's husband died, and the heirs came and demanded the cattle. Doda gave them all the rest of the cattle, but not Sammi's herd. The next day the Bulēdhīs came and raided that herd. Doda pursued and overtook them at Garmāf Daf, and there they fought.<sup>1</sup> Doda was killed by the Bulēdhīs, his tomb is still there. Then the Bulēdhīs came again and raided a herd of camels belonging to Rāīs, son of Doda's uncle. Rāīs, with his brethren Kāwri, Chandrām, Totā, Murid and Summēn pursued and overtook them and gave them battle, but they were all slain there together with Rāīs. Only one of the brethren was left, Bālāch, a poor-spirited man. Bālāch then went to the shrine of Sakhi Sarwar, and for three years he fetched water (carried water pots) for the pilgrims. After three years were past, one night he saw a vision. Sakhi Sarwar came and roused Bālāch, saying, 'Go and fight with the Bulēdhīs.' He arose and bought him a bow, and at night he left it unstrung. When he arose in the morning, behold, his bow was strung. Then Sakhi Sarwar gave him leave to depart, and said, 'Now thy bow is strung, go and smite the enemy.' So Bālāch went and waged war upon the Bulēdhīs. He had but one companion, Nakhlīso his brother. (They had the same father, but Nakhlīso's mother was a slave-girl.) No one else was with him.

They fought in the Sham and Nēsāo, in Bārkhan, Syāhf and Kāhan,<sup>2</sup> for in those days all that country belonged to the Bulēdhīs. When men lay down to rest

<sup>1</sup>This is the subject of the first of the ballads which follow. Garmāf Daf is the Hotwater Pass. There are several places which bear the name Garmāf. This one is near Sangsīla, in the Bugti country.

<sup>2</sup>That is in the country now occupied by the Marri, Bugti, Khetrās and Gorchāni tribes.

at night in their homes they would discharge their arrows at them; three-score and one men they slew. Then the Bulēdhis left that country and settled in the plains.<sup>1</sup>

When Bäläch became old he lived at Sangsila, and a band of Bulēdhi horsemen came and slew him there, and lost one of their own men as well. It happened in this wise. When the Bulēdhis came they said to Bäläch, 'Bäläch, pay that money that you carried off!' Bäläch replied, 'Come nearer, I am deaf.' So they came nearer and again demanded it. Then Bäläch said, 'In the days when I had money you never asked for it, but now that it has all dropped away from me you come and demand it.' He had a razor in his hand and he plunged it into the belly of the Bulēdhi, saying, 'There is your money,' and killed him. Then they fell upon Bäläch and slew him. It was thus that the Gorgēzh and the Bulēdhis fought.

### I. THE DEATH OF DODA.

The good woman Sammi came with her cows to Doda for protection. Rāmēn, a youth who dwelt near by, saw Sammi's cows; the Children of Mirāl (*i.e.* the Bulēdhis) raided them, and wickedly drove them away. In the first watch of the day the alarm was raised. Doda was lying asleep when his wise mother came and roused him, saying: 'I bore you for nine months in my womb, and for three years I suckled you. Now, go forth in pursuit of the cattle, for who is so swift of foot as you? and either collect and bring them back or bring destruction on your own head!' And his wife's mother, with great dignity, said, 'Men who promise to give protection do not lie asleep in the day-time.'

Generous Doda arose, and thus spoke to his mare Surkhang, in excuse (for riding her in the pursuit):

<sup>1</sup> The Bulēdhis, or Berdis, still live in northern Sindh, near the Indus.

'The lady has brought you cold water on her head, and a relish of fat sheep's tails; lentils in a broad dish she has given you, and for your heart's content grain in a red nosebag, and water in a fine bucket. Now is the time of Doda's need; I go forth through the craft of my foes. That day (for which I reared you) has come to-day, and somewhere we must overtake the cattle.'

In a place below two cliffs, where the water flows through the gorge close to Garmāf, Doda the Brave overtook them, and fell upon them, the young man, his mother's beloved son. The Angel of Death brought him thither, him and Jām 'Umar together, with Surkhi his mare of the light paces. A youth struck him from one side, and Doda fell from his mare's saddle on to the plain, and together with Jām 'Umar he died there, with red boots on his feet and glittering rings on his hands!

## 2.

Bālāch son of Hasan sings: the Gorgēzh Baloch sings: the avenging Baloch sings.

Take away Bivaragh's black-pointed sword; how has he become as a foolish boy, and taken leave of his childish wits! He came and plundered the cattle which grazed in Doda's charge on Mir Hamal's sandy waste, leaving the owner enraged, the grey tiger in his wrath. For me and you, oh my enemies, such thefts were not to be carried out, picking out and counting the cattle!

You saw Doda in his wrath when he came raging after you; he was not in a pleasant place. You killed his mare, striking shoulder and hip-joint; blood bubbled from her mouth. Doda followed on foot, wearing red boots on his feet; your horsemen overtook and slew him. You slew my brethren, Rāīs, Chandrām, Kāwari the bold; you killed fiery Rāīs, and had no fear of what was to follow!

Doda, thy lordly armour, thy harness and kingly weapons, thy feathered arrows the plunderers divided; the makers of butter carried away thy helmet! The women in the camp were scattered; they saw clearly what had happened. Tears of blood they shed on their shoulders and bodices which were wet with their grief.

O ye, who have slain this man, the Baloch women are left without their lord, and wander about outside. I see the bay mares running loose, roaming about turned out of their stalls; I see the children naked, the women go to earn their bread in dreams, no lover comes to comb their hair and spread it out over their shoulders. My lordly body grows hot at the sight like a log of *kahir*-wood<sup>1</sup> charcoal, like wax it melts and wastes away in its soft outer garment. I sit and fight with my heart, and my heart thus answers me:

'Bālāch is a tiger, a hailstorm. That wealth which Bivaragh carried will never become fair clothes and raiment, nor will he be able to give away in presents much of that cloth and Khorāsān coats. This is my Chief's token: Doda's gold-hilted sword and brave Rāīs's tigress-mare on Bivaragh's bull-neck!'

## 3.

Bālāch sings: in reply to Bivaragh he sings.

The mountains are the Baloches' forts, the peaks are better than an army; the lofty heights are our comrades, the pathless gorges our friends. Our drink is from the flowing springs, our cup the leaf of the dwarf-palm, our bed the thorny brush, the ground we make our pillow.

My white sandals are my steed, for my sons you may choose the arrows, for my sons-in-law the pointed dagger, for my brethren the broad shield, for my father the wide-wounding sword.

I and Nakhifo went forth, yesterday evening we went

<sup>1</sup> The *Kahir* (*Protosjis spiniger*) gives out great heat in burning.

down to the valley, and in a village we saw a bard, a cunning man in singing songs. We tarried awhile in the assembly and heard the bard sing a new song containing a taunt from Bivaragh.

Bivaragh! Thy wits are in thy head, thou knowest that to flee is not for a Baloch. The blood of seven of mine is on thy head, and on the band of thy young brothers. The deaths of Summēn and Doda are on thee, of Chandrām and Kāwari the bold, of Tota and sweet Murid, and of Rāis the foremost in battle. Thou slewest them, and hadst thou no after-fear?

I have not made war like a jackal, but like a tiger have I burst through my foes. I have no bay mare worth a thousand rupees, nor any swollen army, but I swear on my head that every night I will burst forth like a storm-cloud in the Rains, I will come forth to fight when your young men are all sleeping in their huts in the arms of their fair ones, and your priceless mares are all tethered in their sheds.

Bivaragh! Thou dost not speak as one of understanding when thou sayest in the assembly, 'The death of Bālāch by God's will will come one day through a trick of mine.'

Bivaragh! How many jugglers, such even as thou art, has Nakhiṣo slain with his blade through God's help, how many have we devoured with the edge of the sword?

## XIX.

### REHAN'S LAMENT FOR SALO.

Rēhān cousin of Mir Chākūr is said to have composed this lament on the death of Salo, whose lover he was. The text is taken from Mr. Mayer (p. 13). I have met with no other version.

Yesterday as I came along the highroad on my black mare, well trained for the chase, listening to the beat of her hoofs, forgetful of all the falseness of the world, as

I came back from a far country, I met with Sahāk my beloved kinsman. I was sitting with my legs crossed and wearing my scarf, Jām Sahāk with his red scarf in a knot. I broke my hunger with cardamoms, while my mare nibbled the tops of the *gorkha*-grass (*Elimurus hirsutus*). We gave and received the news, and first Jām Sahāk gave his tidings to me and said, 'In the village where you once dwelt fair Sālo has fallen under a deadly illness.' A pain fell on my flowing locks, and from my burning heart I made this prayer: 'Would that thou hadst not come, Jām Sahāk my kinsman, would that thou hadst not come, and that I had not met thee, nor received these miserable tidings from thee. I make a vow of a black cow from my herd and a red-eared ram from my flock to the Great King, my knife and dagger and sword of Khorāsān, my black mare with her harness sewn by mochis (leather-dressers), and to set free a slave from my hearth, if my fair love may be saved from the heavy inflicter of pain.'<sup>1</sup>

I urged on my black mare with the whip, and as I came near the dwellings I sat down behind the house. Before long a cry of ah! alas! arose, and they carried out my love at the back of the house, her black broidered hair spread out. They drew off the silver neckband from her neck, slender as a crane's, the polished round pearls from the tips of her ears, the golden ring from her finely-shaped nose, the rings from her slight fingers; and covering her with a fresh sheet they set forth, the mother weeping, the mother-in-law weeping, the brother weeping, the husband weeping. I too rained tears like the clouds in the rainy season, on my moustache and curly beard. Learn, all ye chosen youths, turban-wearing sons of the Great, do not grieve for this outward shape which we hold in our hands. I have seen this world passing away. The day before yesterday the lady of the village departed.

<sup>1</sup> i.e. from 'Aṣṭāl, the angel of death.

## XX.

BIVARAGH AND THE KING OF QANDAHAR'S  
DAUGHTER.

This poem is taken from Mr. Mayer's text (p. 8). Bivaragh son of Bahār, one of the principal actors in the struggle between Mir Chākur and Gwaharām, is the hero. He tells the tale in the first person, and relates how he abducted the daughter of the King of Qandahār, and brought her back to Sēvi. Also how he joined Gwaharām instead of his own Chief Mir Chākur, and how he pacified the Turkish King who came to take revenge.

The King alluded to is probably Shāh Bēg son of Zu'n-nūn Bēg Arghān who ruled at Qandahār at this period, and was frequently at war with the Baloches. It is probable that Bivaragh's reason for taking refuge with Gwaharām rather than with Mir Chākur was that the Rinds were in alliance with the Turks, and unlikely therefore to give him any countenance in his escapade.

For Bivaragh's genealogy, see Table II., Appendix III., in my essay on 'The Baloch Race' (R.A.S. Monograph Series). In the ballads relating to the outbreak of the Rind and Lashāri war he figures as the moderate man who endeavoured to restrain Mir Chākur's rage. See especially No. IV. Modern tradition holds that Bivaragh had a son named Gishkhaur by his marriage with the King of Qandahār's daughter, who is the ancestor of the Gishkhiuri tribe.

Bivaragh son of Bahār sings: the lofty Rind sings; of his love he sings: how he brought in the princess he sings.

In Qandahār is a garden, an ancient place, the abode and dwelling of kings. Wandering through the crowded streets I came upon a way, and at a window I espied a fair lady. I let forth a complaint from my helpless heart. In Persian words the fair one called to me, 'Come quickly, with that form, bring your flashing sword and your trusty shield.' I went, trusting in God, with my royal steed. I repeated a text from the Qurān (as a charm), a powerful word from God's revelation. Distressed and dark in soul I went, through desire of my love's golden necklace. Under the palace I tied up my mare, and I climbed the

walls, driving in iron pegs. I entered the private rooms, and with joyful heart I perceived my lady reclining on a golden couch. Seven nights and seven days I abode with my love. Then said to me the enchantress, the beauty and crown of her companions, 'Bivaragh, my prince of chieftains, my King bears great love for me, look that he does not secretly receive tidings of our doings, when he will leave neither of us two alive and well. If you have any manliness within your loin-string, it were well to carry me away to your own land.'

I understood my love's speech, and she left all her possessions and her golden couch. When we came to the foot of the palace wall I unloosed my mare thence, and seated my love on the black mare's shoulder. I turned my face back to the Bolān, and came to the walls of Sēvi fort.

Then said my fair enchantress :

'Bivaragh, my chief of chiefs, thou saidst to me: "I have mighty armies." How many are thy Rinds' swift mares? How many are thy Mir's bands of young warriors?'

Then I replied to my love :

'Forty thousand men are Mir Chākur's warriors, thirty thousand draw the sword for Gwaharām.'

Then said my lady Grānāz :

'Which is thy friend, and which thy foe?'

And I replied to my love :

'Chākur is my friend, Gwaharām my foe.'

Then said my lady Grānāz :

'Let us go to Gwaharām the sword-wielder, for Chākur does not take his ease at his home.'

So we came to Gwaharām the sword-wielder, saying :

'Gwarahām! Prince of Chiefs! we have not halted till we reached you; the spoils of the King are with us. If you will keep me I will abide with you; if you will not keep me I will look for shelter elsewhere.'

Then said Gwaharām the sword-wielder:

'Come! you are welcome, Mir of the Baloches; with your love to stay in welfare and safety.'

He arose and showed us a place to dwell in, he cleared for us a palace in the Chief's fort. He gave us a bedstead and spread out the rugs, cups of silver, platters of gold. From one side came trays of pulāo, from one side came roast meat on spits, from one side came flagons of wine.

Neither did I eat of the food, nor my love. Most of it we threw away under the walls, and a little we left upon the dishes, and my lady Grānāz said to me:

'Bivaragh! you have become a Lashārī. What saying is this? You sit on a mat and are filled with wrath.'

I replied to my love:

'I will not eat, for the salt (of an enemy) is not good. That salt will one day become unlawful.'

I called a shopkeeper from the town, and a Minmin (*i.e.* a Khoja, a Muhammadan shopkeeper) came at once.

'If you wish to eat I will bring you something.'

'Bring some sweet scents that we may inhale them, bring garments that we may dress ourselves therewith.'

Seven or eight days I kept a tailor working, I became indebted in seven hundred pieces of silver.<sup>1</sup>

Then Gwaharām the sword-wielder took counsel, and sent a messenger (telling him to speak) thus:

'Tell Chākur the Ruler that a Chief's business is not to play nor to act like a boy. Bivaragh has brought down a great burden, he has the spoil of the King with him.'

The King's army passed out of the Bolān Pass, there was no room for the Amirs' tents. The sun rose with battlements of gold, and Mir Chākur's army set forth. Mir Chākur and Gwaharām took counsel together, and sent out the swift horsemen of the Rinds.

<sup>1</sup> The coin alluded to is doubtless the dirhem of the Taimūrī dynasties, weighing about 80 grains.

'Go forth; circle round the head of the army and return (bringing news).'

Bivaragh said:

'I myself will be your scout, be on the watch for three nights and days.'

I went forth trusting in God with my own royal steed. I came to the army, and fetched a compass about it, and tied up my mare close to the army. I repeated some powerful verses from the Qurāns, some mighty secrets of the Almighty. I went on with my glittering blade, and came close up to the King's tent. I was seen by Jago Khān the Turk, and I drew my glittering blade from its sheath, and struck such a fearless blow that it passed through like lightning in a thunderstorm. The King (God) protected me, and made my way clear. I cut through the strong tent ropes, and went through carrying my head on my shoulders. I came and saw the King of the army lying on a Turkish bedstead. I took the Turk by the hand and roused him (saying):

'I am that Bivaragh who has been spoken of. It is I who have done this work of Shaitān. To forgive is the heritage of Kings. If thou dost not forgive me it is in thy own hands. That is thy sword, this is my neck.'

He called his trusty men for counsel, and for a little while they discussed the matter. Then the King presented me with a swift thundering steed, and clothed my body in red silk. The army struck its tents with stout ropes, and turned back by the Bolān Pass. I came to the fort of Sēvi and told what had happened in the Rind assembly. No man was held to quarter through me, nor had the Rinds a heavy battle to fight, nor the Lashārī to join in war. With joyful heart I stay with my love, and sport with her golden necklace.

## XXI.

## SOME FRAGMENTS OF BALLADS.

## 1. THE SERVILE TRIBES.

The following verses are often quoted to show the servile origin of certain tribes said to have been presented by Chākur to his sister Bhānari as a wedding gift. The first version (*a*) was taken down by me from the recitation of Bagā Lashārī; the second (*b*) was printed rather incorrectly by Leech sixty years ago. I have corrected the spelling in the text. The tribes mentioned in both versions are the Kirds or Kurds, now considered to be Brahōls (but also forming a section of the Maris), the Gabols and Gadāhis, always admitted to be servile tribes, the Tālburs and the Maris, now an important Baloch tribe known to be of mixed origin. Leech's version gives also the Pachālos, of whom no mention is to be found elsewhere, and Bagāl adds the Bordārs.

(*a*) The Kirds, Gabols and Gadāhis, the Maris of Kāhan and the Tālburs, and the rotten-boned Bozdārs all were Chākur's slaves. He presented them to Māi Bhānari on the day of head-washing (*i.e.* seven days after marriage), and Māi Bhānari set them free.

(*b*) The Kirds, Gabols, Gadāhis, Pachālos, Tālburs and lawless Maris all were slaves of Chākur. He presented them to Bhānari, but for God's sake she did not accept the gift.

## 2. HOW DODA BECAME A RIND.

For the story of Doda see *The Baloch Race*, p. 39. This fragment is evidently part of a longer ballad which has not been recovered. The Doda Sumrā, who is the hero of the Sindhi poem 'Dodo and Chanēsar,' seems to be identical with the founder of the Dodars.<sup>1</sup>

Yesterday thou camest dripping from among the fisher-folk, the Medhs, burned on the thigh and bitten by the frost; thou camest towards Mir Sālhe's house, and he took thee for his esteemed son-in-law, and gave thee the fair

<sup>1</sup> See Burton's *Sindhi*, London, 1851, p. 125.

Madho to wife. Madho saw the excellencies of Doda, and for the woman's sake the man became a Baloch, who had been a Jatt, a Jaghdal, a nobody; he dwelt at Harand under the hills, and fate made him the chief of all.

### 3. THE WOMEN PRISONERS.

Frequent allusions are met with to the capture of the Lashāri women by the Turks. The Rinda, who were allied with the Turks, took charge of them, and by Chākur's orders protected and guarded them until they were restored to the Lashāris. On the first night a son of Rivaragh and the princess (see XX.) was on guard over them. He was praised for his conduct by the women, who said he had stood apart from them all night like a post of the house. From this Chākur gave him the name of house-post (Gishkaur), and he is the ancestor of the Gishkauri tribe. The next night Muhammad Brāhim was on guard, and insulted one of the women. Chākur was about to kill him, but the woman said, 'Do not kill him, his clothes are dirty!' So he bore the nickname of 'Léghār,' or 'dirty,' ever after, and is said by their enemies to be the ancestor of the Leghāri tribe. The following lines are evidently part of a longer ballad about the imprisonment of the women. It is alluded to in Sobhā's poem (*infra* No. XXXIII. 1).

The Baloch women came in after the battle, and said one to the other, 'Our husbands have met us.' Jāro, Rēhān and Hasan were there. They gave up their mares to the shamefaced women, and themselves trudged on foot to the throne of Shorān.

### 4. VERSES BY THE DODĀIS DISPARAGING OTHER TRIBES.

These satirical verses are intended to throw scorn on the generally admitted claim of the Dombkis to rank first among Baloch tribes; and on account of the similarity of name they are alleged to be relations of the Dombs or minstrel caste, who are not Baloches at all. The other tribes sneered at are the Kahiris (called here Shāhs or faqrs, on account of their Levitical attributes), and the Mazāris (called here Shērs or Tigers, as Mazār in Balochi means a tiger).

The Dombkis are younger brothers of the Dombs. The Dombs are the bucket and the Dombkis the well!

The Dombkis are the wool of a shorn sheep! The Shâhs have lived on our aims for seven generations. The Tigers are the offspring of our braying asses!

## XXII.

## MURID AND HANI.

This poem is a romantic ballad relating to Mir Châkur and his companion, but is probably of later composition than the epic ballads of the Châkur cycle. The text is from Mr. Mayer (*Baloch Classics*, p. 16), with some additions from a version given by Leech. The story is to the effect that Hâni daughter of Mando, was betrothed to Murid son of Mubârak, but that Châkur induced Murid while intoxicated to surrender his betrothed to him. After her marriage to Châkur Murid followed and began to intrigue with her. There was a disturbance at night among the horses, and Hâni was sent out by Châkur to see what was the matter. A third time she went out in festive attire, and this led Châkur to suspect Murid. This leads up to the opening of the poem. Apparently Hâni had explained the disturbance as the result of lightning.

Mr. Douie, in his edition of the Bilüchinâma, gives the following version of the story (not in Hêtû Râm's Urdu edition). I have altered it slightly, as Mr. Douie did not know that Murid was a proper name, and took it to mean simply a 'mu'rid' or follower of Châkur.

Murid and Châkur were both betrothed. They went out hunting and became very thirsty. Then Châkur said, 'Go to my betrothed and drink water with her, and I will go to yours.' Châkur came to Murid's betrothed, and Murid to Châkur's. She gave him water to drink and he became very sick. When Châkur went to the other woman (Murid's betrothed), she put straw into the cup and then gave him to drink, so that he was not sick. In the evening, when the people returned to their homes, both drank together, and Murid lost his senses from drunkenness. Then Châkur said, 'Give me thy bride,' and Murid replied, 'She is thine.' Then Châkur said, 'All the Rinds are witnesses that Murid has given me his bride; and he also

said, 'To-morrow I will celebrate my marriage.' When Chākur had been married Murid left that land, and his father searched over the whole country that he might behold him again. Chākur had then settled at Fatehpur, and Murid's father had searched over the whole country without finding him, and said :

Si sāl hamodhā gār khuthāuñ  
 Āf gharoā dohitħāuñ  
 Main sar syāh-sareñ kirmāñ jatha  
 Fatehpure khohi kilāt  
 Suny bāṭh sunya rawāth  
 Nodhē mawārathī zare  
 Bingē rawant ma bhānā.

That is :

Thirty years have I wasted there carrying waterpots on my head, so that black-headed worms have attacked my head. May the hill-fort of Fatehpur be deserted, may it lie waste. May rain-clouds never bring it wealth, may dogs howl in its cattle pens!

And since then rain never falls in Fatehpur!

[The verses given above are evidently part of another poem on the same subject, and resemble the curse with which this poem concludes.]

#### COMMENCEMENT OF BALLAD.

The Rinds held an assembly below Mīr Chākur's tent, and Mīr Chākur said, 'How many times was there lightning last night?' No one gave any information. 'Sardār, there was neither cloud nor storm. How can there be lightning, after the storm is over, on a fine winter's night?' Then said Murid the Mad : 'Let not my lord be angry, and I will tell thee the truth : If my manly body be not destroyed, I will give a true token. Last night it did lighten thrice. The third time it was but feeble, but twice it blazed out.'

Then said Chākur the Amir: 'Well done! son of Mubārak, with thy unworthy stories about Chākur's moon-faced lady.'

Then Mubārak pulled off his shoe and hit Murid on the head, saying, 'Leave off, Murid, thy evil deeds and shameful works with Chākur's moon-faced lady. Chākur is not a man of bad reputation. At his call a thousand armed Rinds ride forth on sturdy horses.'

Then said Murid the Mad: 'Oh, my excellent father, he is but Chākur, and I am a *shaikh*. I too am not a man of bad reputation. He rides out with a thousand horsemen, and I with my own companions. It were well he had not seen my fair one, the part; the palace-shaker, with bare head in her narrow hut, the maiden of towns and camps, Hāni of the seamless garments. For she belongs to me, who am ready to answer for her, though I wander and am lost, and have but a Kurān with me. I am not in chains and fetters, nor are my hands confined in iron manacles. I flee at the disgrace of the blacksmith's touch. When the breath of the south wind blows I am, as it were, a madman. Bring no forge for me, no mullā with many documents. There is no plague among my cattle. I will not become either mullā or munshī, nor will I say many prayers. And, with hands joined and head bent, I swear that on account of that blow from Mubārak's shoe I will cut off my hair, and will at once depart and go to a far land. I will lay down my noble weapons, put off my rustling clothes from my body, and I give them to Mir Mando, Hāni's royal father. Fair Hāni will keep them white from the moisture of storms and clouds. My carpet I give to 'Ali, my crossbow to Isā. And I leave my horses tied up, tethered inside my hut, I leave them to Mir Chākur. Myself I will go with a cubit of cloth for a waist cloth. I am a mendicant and beggar, and go with those men, the naked brotherhood; I will go as a pilgrim to salute the blessed shrine of the prophet. Thirty years will I pass thus, thirty years and

part of a year, and one day I will return and come to a camp of the Rinds.'

The Rinds had set up a mark below Mir Chākur's tent. 'Now let the faqir shoot arrows at the mark.' When he drew the bow the wood snapped.

The Rinds then guessed and perceived that it was Murid of the embroidered garments, the lord of the iron-bow: 'Bring Murid's bow-string.' They brought his iron-bow to him; he kissed it and laid it on his eyes; the unstrung bow he strung. With the first arrow he hit the mark, with the second arrow he hit the notch of the first. Then the Rinds knew him that he was certainly Murid of the embroidered clothes, the lord of the iron-bow. Then they placed Hāni and sweet-scented Murid in a house. Murid, as mad as a mast camel, bit Hāni on the cheek and her two soft lips.

Then said Murid the Mad: 'Hāni, as long as I had need of thee there was no kindness in thy heart of stone, thou wast with thy lover, Mir Chākur. Now the powder is spilt from the pan; I am not in a fit state for thee. Do not separate me from my companions. From a seeing man do not make me blind.'

As soon as Murid had turned his back the Rind women began to lament, and Hāni said to her companions: 'I will put my sāri around my neck and go twenty paces after him. It may be I shall turn Murid back from the naked brotherhood, and if I do not succeed I will get a token from his hand.' Then Hāni called after him. This was the answer of Murid: 'May Chākur the Amir be destroyed, may thy house be burnt with fire, may thieves carry off thy horses. (If I consent) may the token of my hand be destroyed, may my body be laden with the burden of sin.'

PART II.

LATER WAR BALLADS, AND OTHER  
TRIBAL POEMS.

XXIII.

THIS poem is an epithalamium on the wedding of Mitha Khān III., son of Hanūl Khān II., Tumandar of the Mazris, from whom the present Chief is seventh in descent. (See No. XXIX.) The poem is attributed to two Bālāchāni Mazrī ladies; Hāni the mother and Rāni the grandmother of the bridegroom.

The text is taken from Mr. Mayer (*Baloch Classics*, p. 20).

The Bālāchāni ladies sing: Hāni daughter of Mirdost and Rāni daughter of Sālār sing; they invoke blessings on Mithā and sing.

I accept the gifts which God bestows; may God bestow those gifts upon the distressed, may God give sons to the humble of heart, a fair companion to each of the princes; a swift steed to everyone good or bad!

May God magnify the sons of the fathers, may he make Mitha Khān as great as a King. He has manifestly acquired the knowledge of the Qurān from learned men of sweet voices. May turbaned Phadjhēhān race his chestnut mare, let him gallop his steeds bounding like tigers, and delude the coquettish women. May Mitha put his feet into the brazen stirrups, drive in his feet and gird on his sword; let fair Danyāni (his sister) clap her hands, let her clap her hands at Mitha's wedding. For wedding-gifts there are red jackets and shawls, gold and pearl embroidered bodices,

a pair of kettle-drums<sup>1</sup> are a gift from Mitha's father's shadow.

A country in rent-free grant is a gift from his father's shadow; his father's shadow gives him horses and bridles, his father's shadow gives him a bow for his hand. To-day is like the pilgrimage to Mecca, a day of good fortune. To-day God's rainclouds have gathered, the storms have burst above the hills. May the pearly drops be shed, may Mitha's gilded weapons become wet, may the far-famed gun worth a thousand rupees be wet, and the boss-studded shield of Herât, and the sharp-cutting sword, whose *sêrs* weigh *maunds*. The dagger and knife with silver hilts, the silken fringe over the filly's eyes, and the streamers of the turban hanging down his back!

Come, O Mitha, with heart-felt prayers; let not thy bitter enemies come, those who are mad from the pain inflicted by thee, to the wedding shouts of my lord's son. They will beat, Mir, upon the tightly-stretched drums, they will continue to beat sweetly all the time. May Mitha be secure of this lordly throne, a fortunate King supported by the Prophet's hand.

Bring hither Mithan's beloved friends, bring the servants who have received gifts of money, bring the minstrels of good name; let them carry bowls of oil and fuller's earth and let them lead this their brother to the flowing stream and wash his hair with a hundred blessings; let them bring him to the closed entrance of the tent; the white tent of that bed, that bed anointed with musk with its four legs of sandal wood, that pillow with embroidery of pearls. Under that bed is a glittering dish; under that dish the wine of the Khân. Drink off that wine and rub the spices over thee. The bride has been brought by her handmaidens, wearing a red sâri with silken borders, her breast filled with strings of almonds.

I will speak a word of advice to the women of the village.

<sup>1</sup> Won in a battle from the Chândyas.

Know that my lord's son is of high rank. Weigh ye his head with its golden helmet, his breast covered with an overcoat embroidered in silk.

To-day the mother (of the bride) with joyful heart, like a fresh rose, will not remain a moment in the white tent. She will look upon her son-in-law in his embroidered garments, her moon-faced daughter in the doorway. At the wedding rejoicings for my lord's son the shepherds pour down from the mountains above shod with Herāt sandals of sheepskin or of dwarf-palm leaves.<sup>1</sup> May it rain upon the Ghātīth and Tīrī streams, and may the Karabo come down in flood with the storms. The assembly will amount to more than twelve thousand, the mighty tribe of all the Mazāris, in reckoning by counting a hundred thousand axes.

O God, accept the words that I have uttered.

## XXIV.

### THE WAR OF THE MAZĀRĪS AND THE JAMĀLĪ BRAHOIS.

This ballad relates to a fight which took place about a hundred years ago in the time of Sardār Bahram Khān, father of the late Nawāb Sir Imām Bakhsh Khān Mazāri. The text is taken from Leech's version revised. As this was taken down about 1840 the circumstances were then of recent occurrence. Although Leech obtained it at Kalāt it must be the composition of a Mazāri bard. Ghulām Muhammad Bālāchānī thus relates the events (see my *Balochi Text-book*, Lahore, 1891, Part II. p. 17, for the narrative in Balochi prose).

\*When Bahram Khān was Chief, a band of Mazāri horsemen with a troop of Khādo Kird's men, drove off a herd of camels belonging to Gul Muhammad Brahoi, without being pursued. Afterwards Gul Muhammad sent a Sayyid named Muṣṭan Shah as a deputation to Bahram Khān to demand the return of the herd. Bahram Khān con-

<sup>1</sup>Two kinds of sandals are mentioned, both worn by hillmen, the CHASO made of untanned sheepskin, and the SAWĀS of the leaves of the dwarf-palm (*Chamerope Reticulata*) beaten to a fibre.

sulted Dréhan Kird and said that he would restore twenty-four female camels, but no more; and accordingly he sent him back with the twenty-four as a peace-offering. Gul Muhammad on hearing this was very angry, and said that he would make war on the Mazāris. He brought up a body of horsemen from Thainkot in Kachhi, and drove off a herd of Mazari camels from near Bhandowilli, killing a man at the same time. He told the herdsman to give his salutation to Bahram Khán and Dréhan, and to say, 'I am taking away your camels, and intend to take my pick of them whether you follow me or not.' The Mazāris, however, pursued and recovered the herd. Again, Gul Muhammad came with seven score horsemen (the ballad says two hundred), and drove off a herd of camels. Sixty Mazāris pursued and overtook him at Jatro-phushi. Both sides alighted and fought on foot. The Brahos were defeated, and Gul Muhammad and eighty of his men were killed, the Mazāris having only two men wounded and none killed.'

Let me call to mind the Pir of the fresh spring-tide, the Lord always true, the King, the Creator of men, the five pure ones, the four companions, Supporters of the Tiger's offspring (*i.e.* the Mazāris), of the unequalled Rustams. Sārangis, keen on revenge, support the Tiger's children; in the shadow of Bahram Khán, the male tiger, his tribe dwells securely.

The Mazāris led forth a troop and Khādo with his horsemen was with them. They saddled their swift mares in numbers, raiders of great fame. They went to the plain of Kachhi and drove off an innumerable herd of camels. They brought it to the Chief in his strength, and divided it by arrow-shafts.

Gul Muhamminad Braho sent his horsemen as a deputation to the Mazāris, saying, 'Give me my herd of camels.' Dréhan the Avenger replied, 'I will not give them during my life. Listen, Gul Muhammad, to my words, for foes, whether few or many, the Mazāris have broken and destroyed.' Then said Gul Muhammad the steadfast, 'Listen, Bahram Mazāri, I will either carry off a herd of your camels in exchange, or the Mazāris shall carry off my head!'

The camel-herd brought the message ; the alarm is sent out among the assembly of tigers. The Chief and Nawâb in his castle in a moment, in the twinkling of an eye, sounds the drum of rejoicing. He himself mounted in front with his tribe and brethren, with the might of an Arab Sultân. 'I will not leave my herd with my foes. Come forth, Oh Mazâris !' Hot Hamalâni rides in front, the Mir and Chiefs of rank. He girds on his precious weapons and saddles his Shihan (tigress) mare. The highly-bred chestnut whinnied, harness and brazen stirrups and horseshoes clanked and sang. At his saddle-bow with merry heart the hero gripped his saddle, three-score Mazâris with him urged on their swift mares, the victorious Mir at their head. At the bank of the Jafro torrent the Mazâris overtook them ; great is the fame of the Tiger's Sons. Bijar and Khân are mighty warriors, as bold as tigers and lions. Hâjî Hân is one of a hundred hundreds, foremost among the fighting men, known in warfare among the best men. There was Jiwan on his fiery chestnut, Kâdû the hammer of his enemies, sword of the fierce Durrâni. The young hero said with his tongue, 'Let my hand be first in the field, with Zafar Khân Jaliâni ruler of the regions of Kin, in company with the Tiger's offspring.'

And the Maghassis Siyâl and Path were there ; gallant swordsmen were they ; and the Chândyas Gulzâr and Râzi took part with their swords at the time of the reckoning game (when the slain were counted?).

There were sixty Mazâris in the battle and two hundred Jamâli Brahois. They abandoned their swords, guns were discharged, and shields dashed against faces and jaws, and eighteen Phandarânis, Mirs of the Brahoi country, were slain ; I know not their names that I should recite them. The Mazâris returned giving forth shouts and cries of victory ; they shall be called the Pearls of the World. They have left their mark on the world, and shall have honour in the tuman. Death awaited thee, Faujâl, thy

sword played thee false, and thou wast slain instantly. Hājī Khān was the avenger with the fighter Bashkali and Husain Khān the brave.

The Chief was in the midst of the battle with the heroes Gulshēr and Dildār. Jān Muhammad and Jiwan Khān, Gulmakh and Tājū Jamālis fled, their enemies shouting behind them. The Jamālis will ever be a laughing-stock. Gul Muhammad and twenty-four men were slain. The Creator gives the victory and spreads its sweet savour over a whole lifetime.

Oh! assembly, repeat the Kalima.

## XXV.

### THE ATTACK ON TIBBI LUND.

The subject of the following ballad is an attack made by a combination of the powerful Leghāri and Gurchāni upon the Lunds of Tibbi, a small but warlike tribe. Lashkar Khān the Chief was killed in this fight, and his brother Mazār Khān (grandfather of the late Sardār Mazār Khān, and great-grandfather of the present Chief) was wounded. The Khosas and Rinds alluded to in this ballad are not the large tribes bearing these names, but sections of the Tibbi Lunds. The Rind section, always disaffected, joined the hostile army. The Gurchānis were under Fateh Khān Jalabānt, an ancestor of the present Tumandār, and the Leghāris under Rahim Khān, who at that time had usurped the Tumandārship of that tribe. He belonged to a collateral branch, and was first cousin of Jamāl Khān, great-grandfather of the late Nawāb Muhammad Khān.

The ballad is probably the composition of a Dom or professional minstrel. It is remarkable for the number of expressions borrowed from the Sindhi not found in ordinary modern Balochi nor in the older ballads.

The Guardian of the world is King. He keeps watch over all the four quarters! To speak the truth is our custom; falsehood is a blot upon honour.

The Lunds, the Gurchānis and the Leghāris all own lands and running water, wealth and cattle, separate one

from the other. Avarice is the worst of evils ; a fiery steed that shrinks not from precipice nor torrent is in the end a protection to his owner. To speak truth is our custom ; falsehood is a blot upon honour.

To wield the sword with the hand is man's duty, but victory and advantage are in God's hands, who is ever the abode of fortune.

Lashkar Khān was Tibbi's embankment, a place of defence for fugitives. From Chākur is his descent and lineage, from the foundation of the Phuzh Rinds. He is as a bridge built over a river. The Lunds and Khosas gathered together Lashkar Khān's men like dust in the air. Their horsemen mounted rapidly, ever ready for battle, and Mazār Khān thus shouted, 'Let no one return from this fight to the cultivation of Harand.' Then they ascended the Soma stream ;—lofty is my song—and did not shrink from the Chāchar Pass.

The fighting men of the Jalav-zais (*i.e.* the Jalabānis, the Chief's clan among the Gurchānis), with Fateh Khān at their head, marched away from their tribal lands and camped close by, and a famous battle began. The enemies took counsel with Mahmūd Khān at Chotī and all the Leghāri tribe. Seven tumans assembled to fight together, biting their beards in their mouths, and saying one to the other, 'Let us look upon these tigers of Tibbi.'

The followers of Lashkar Khān stood firm, true men were Hāsil and Gāman, Bashkū and furious Mazār, Said Khān on his fiery mare Kunār. Muhammad Rind then said (with Mirza, of name far-named) : 'Come forth from the foot-hills to the fight. From henceforth it is shield to shield ; I will keep my promise as Omar<sup>1</sup> did, I will either carry off their goods or cast my enemies from cliff-tops. My trust is in Lashkar Khān, who looks back to the Rinds of distant Kachhi . . . .'

Then spoke Lashkar Khān, his words flowing like milk :

<sup>1</sup> Cf. A similar allusion to Omar Nuhāni by Nodhtandagh in No. XIV.

'Muhammad, hold your bitter tongue. I will not leave my companions. I will protect them with all my strength. I will assemble my whole tribe from the hills to the rich lands of the plains (lit. Hindustān). I am making my preparations for war, have confidence in my word.'

Then issuing from the fort came the Lunds, thronging forth like a herd of cattle, urging on their swift chestnut mares, tearing up the ground as they went, playing with bridles, the Lunds with swords raised for the fight, with matchlocks, spears and bows.

On the other side came riding the Gurchānis and fierce Leghāris. They tied up their mares, worth a thousand each, with golden harness and trappings, their Shishan, Lakhī and Bahri<sup>1</sup> mares all pawing the ground. On foot they fought with their chiefs, Ghulām Muhammad, raging like a lion, Rahim Khān the young warrior. Our furious warriors raised their swords on high, calling loudly for vengeance, and pointing out spots in the Soma torrent (where men had been slain), and saying, 'Keep firm in your honour, spread over the whole ground: Lashkar Khān will not come back hither with his weapons of seven kinds. One word of his is worth a hundred thousand oaths.'

Then they came opposite to one another. Well done! all the men of Gaj! In front are they, like elephants or male tigers, striking men to the heart (kidneys) with their spears like mighty warriors of old, seeking for death in the battle like their own Lashkar Khān.

Now was the market of shields, the judging and weighing of swords, buying and selling of heads, all of picked warriors, casting down and raising up of brands, and striking again and again with swords. On both sides was a deep contest, sons and brother's sons fought together. The heroes of the Lunds and Gurchānis came together as the water of a torrent comes against an embankment. There was a royal combat, men met their death with

<sup>1</sup>Names of celebrated breeds of horses.

empty sheaths. The Chācharis charged with the sword together with the Jistkāni clan. There were Shahid Khān, Dādur and Dilshād with his grey Bajuri sword, who was foremost at sword-time; the Shaihakāni and Hotwāni clans rich in castles and lands, the Durkānis and the children of Lāshār (*i.e.* the Lashāris), and a mighty host of Leghāris led by Rahim Khān. Great bravery was shown by the Rinds for a short time, the Rinds famed for chestnut mares; then the Rind Sardār retreated and fled from the field together with Mazār to his own fort! Honour to Mirza Shaihakāni, hearty wielder of the sword, he carried off the wounds of the enemy, and drew in front of Lashkar Khān. The Lunds and Khosas were burning, scorching like moths in a flame. Lashkar carried the bell of the Lunds; whirling his sword with his hand, he was in front and fell fighting like a martyr with a hundred and six score warriors.

Let me count the swords of the Lunds. Fourteen of their enemies they slew, and wounded seven score in the face and arms, severing them with their swords. They were four hundred and fourscore and four, while on the other side were nigh two thousand. This was the reckoning of the swords as I have heard tell in the assembly. They gave up their lives in a lionlike fight, and were not ashamed before the face of their Pir, the tigers of Mount Drāgal's snows!

God gave the victory, the almighty himself gave peace. The Lunds dwelt in safety with their possessions and their cattle. Everyone reaps what he has sown, nor has anyone a written contract for life. This is the song of the thirteenth century.

## XXVI.

THE WAR OF THE GURCHĀNIS AND DRISHAKS  
AGAINST THE MAZĀRĪS; BY SHĀHYĀR.

The author of this ballad was Shāhyār, who, it is evident from internal evidence, was a Gurchāni or a partisan of the Gurchāni cause. The subject is a raid made by the Mazāris on the camels and cattle of the Gurchānis, which appears to have been repulsed by the latter, with the assistance of the Drishaks and Gophāngs.

Nothing is known of this conflict except from the ballad.

The language is involved and incoherent, and its interpretation presents many difficulties.

The poet Shāhyār sings this song with his tongue.

In the wars of God and his prophet, the Chosen one 'Ali tore out the livers of the unbelievers. 'Ali shouted his war-shout in the town of the Gabrs, and spread the Faith of Islam through the cities of the believers. God joined in the battle on that day!

Dalēl Khān and Muhammad possess the hearts of lions, and Jinda Khān also faithfully obeys his chief's orders. The Mazāris are subject to our Chief, and receive monthly maintenance in grain as a free gift. At that time Nūr Khān was our Nawāb, and the Mazāris were always praying with their tongues for his alms.

The King of both worlds was arbitrator in this strife  
He made<sup>1</sup> the Prophet resolver of the heart's doubts (?)  
You are the Giver of wisdom to all the ignorant, and lay  
your knife to the root of all doubts (?)

Mistāgh and Tārā, leaders of the army, put a spark to the tinder by giving this counsel, and the fierce Ahlawānis drove off a herd of camels.<sup>2</sup> The horses were galled by their bits, and the camels started off; from above they come down to the level lands by the water-courses, swiftly

<sup>1</sup> The meaning of this passage is not clear.

<sup>2</sup> Or, They drove off the herd of the fierce Ahlawānis. In the present day there is no Ahlawāni clan either among Mazāris or Gurchānis.

they arrived close to Jalālpur. Khān Muhammad and Jinda Akhwānī, both on horseback, drove away twenty sheep. Behind came the footmen in pursuit, generous-hearted warriors. The brave fighters overtook them, and the Māzaris fired at them from below—bows, arrows and knives there were in multitudes. Muhammad Akhwānī<sup>1</sup> received two bullets from our enemies' guns. The bows replied to the guns with many arrows.<sup>2</sup> Imām Lashkarānī the poet met his appointed fate(?). The white-faced steeds carried off the generations of our enemies. Bones, spines and skulls of heroes were shattered in the fight; Gwaharām cut out the livers of our bitter foes!

Brāhim Khān gave an order with his tongue: 'Slay the leaders, and scatter the adversaries!'

Rakhyā he stopped short with his sword: 'The mirror of your life has been turned to night.' Jiwan Khān there washed all his garments, with Sādik, Ghulām, Thēr and Chirāk Muhamdānis. Ghulām broke through the enemies' armour. Jindēhān gave forth roars like a tiger. The swords of the Jamālānis seized on their foes; forget not Muhammad, taker of lives!

The lord Sūrehān gave his life to save the fugitives, together with Jinda Khan and Hūra Mazāris. 'Do not slay them, O Muhammad, the camels have departed, do not drink the camels' milk, do not act thus; forty days have not passed since the Gurchānis began to graze their herds; the noble Rinds and Lunds and the stout Khosas. Let Kawālān and Lallā flee hence, let them depart far from the clash of war, let Phizzār and Mistāgh shut their eyes; and you, Jamshēr, Mistāgh and Yār Khān, Jhinjāris; you, Bānd 'Ali, with your son and Karm Khān, Sunhāris; let your swords go like sticks burnt with fire; you were broken, and the Mazāris were

<sup>1</sup> The words 'Kāri Kes borā' are unintelligible.

<sup>2</sup> I take 'Khunār' as a misreading for 'Khamān,' bow.

stopped. All the Drishaks and the Gophāngs were present in the fight. It had been better for the Tiger's offspring (*i.e.* the Mazāris) had they met their death there.

## XXVII.

## A FIGHT BETWEEN MAZĀRĪS AND GURCHĀNĪS.

This ballad is evidently an appeal to the Mazāri Chief of the time, Hamal Khān (probably the second chief of that name), from the Gurchānis, to be content with his glory and plunder, and to make war on them no longer. The feud was probably a continuation of that dealt with in the preceding ballad, and the Mazāris seem to have been thoroughly successful under the leadership of the Turnandār Hamal Khān, and of Mangan leader of the Kird clan. The immediate cause appears to have been an appeal for protection made to Mir Hamal by the Lunds of Tibbi who had suffered from Gurchāni depredations. The period was probably about A.D. 1700.

This ballad is a much better one than No. 24. The language is clear and spirited, and it contains several poetical touches. The poet's name is not known.

Every morning I make my petition at God's gate,  
His treasure is an hundredfold; a hundred times he  
grants our requests. I remember too the Holy Pīr, the  
lofty-granting lord, and the pure and mighty 'Ali the Lion  
and Guide. Be near me and keep me beneath thy golden  
skirt, and bring me safely to the abiding place of rest.

Thou art life and protection of the pure-hearted in this  
world, thou art their friend and close companion of their  
heart, better than son or nephew or subject tribes. Thou  
art a protector who wilt risk thy head for thy comrades.  
May I drive my horses to drink at the streams of Paradise,  
and enter into the assembly of Heaven! By God's com-  
mand may I be clear from every spot!

Sweet singing minstrel bring hither the guitar<sup>1</sup> of merry-

<sup>1</sup> The *dambārī*, here called the Shāgh, from its being made of the wood of the Shāgh-bush (*Grewia Vestita*).

makings. For a little while place your figure before me, and attend carefully to the words of the song I sing.

My chief, for his pleasure, entered on a new feud, my Khān and Lord remembered the blood of Jamāl Khān. 'I will not abandon my own blood to strange men.'

Then angry men girt on their strong weapons; before daybreak they fetched a compass round the mouth of the Tibbi Pass, for the full days had come for the destruction of the Khosas, and all saw the Mir openly in front of them.<sup>1</sup> Then the Lunds fled away and went as petitioners to Mir Hamal (saying to him): 'O Mir! countless troubles have fallen upon us.' How then did the Tiger's offspring act for their own honour, strong as mountains in taking vengeance for blood? They assembled at Kin and Rojhān and made all ready; quickly a great army advanced, taking swift scouts with them. Mangan rode in front on a suckling filly. Like a black-wind dust-storm springing from the hard-baked soil so the Tigers poured like a flood through the pleasant mouth of the pass. Their guide Dilwash Lashāri, who was then heart and soul with them, cried angrily: 'I am the avenger, a Baloch cannot be put to shame before his own tribe, the ears are offenders if the world says so.'<sup>2</sup>

In the morning, having arrived at the boundary, they made an open attack, and showed themselves on the sweet-scented Sham and the slopes of famous Mount Māri. They were met there by a brave man, in appearance like an Amir of the mountains, Khān Muhammad with his sword, a leader of widespread tribes. The Khān called out with joyful heart to his enemies: 'I am a Chief of the hills, I am not a robber of other men's cattle. That

<sup>1</sup> i.e. the Gurkhāns attacked the Lunds of Tibbi (of whom the Khosas here mentioned are a section), and the Lunds went south to ask assistance from the Mazāris of Rojhān.

<sup>2</sup> The Lashārī being a branch of the Gorchāni tribe, Dilwash was trying to justify himself for taking part against his own tribe. Apparently he had a private feud calling for vengeance.

man is my comrade who comes sword in hand, and lays his hand on my neck.'

Then Mangan charged him with a troop of a thousand slender mares; he marked the spot and struck him with his bare Egyptian blade. He cut through his steel helmet and turban, and felled the foe to the ground. At the first blow the leader of the tribe was slain. Then Jamshēr and Bāsik met, armed with sword and sabre, two men equal one to the other, met as the eclipse meets the moon. Then Mangan running up quickly brought assistance, and these two men were slain, the ruby and the jeweller.

Khān Muhammad was slain with many men of good descent. Ditta the Nāhar was killed there, and Bāghul the Hot; the friends wielded their Egyptian swords with the might of 'Ali. Nine men were slain here; they swept up the cattle like stones, and with glad hearts the Mazāris returned to the head of the sweet-scented Sham. Some men who passed along the road brought a salutation from Mangan: 'Give my greetings to Bangul Gurchāni, and say to my brothers, the heroes Kiyā and Murād—Come by appointment to Sori and talk with me there, and let us arrange for the two armies to meet at some place face to face. I will willingly let them go, I will seek no shelter behind battlements; we will close in front and rear like mad fighters. The youths of the hills have become lazy in the softness of the river valley' (Sindh=the Indus valley).

Thus they went on speaking with their pearl-shedding mouths, and at this time our Guardian Pir preserved us, since there may be an opportunity for fighting even after an oath to keep the peace has been taken on the Qurān;<sup>1</sup> and this speaking was a boon (inheritance) for the Children of Gorish (*i.e.* the Gurchānis).

<sup>1</sup>This appears to be the meaning implied in the difficult and elliptical line No. 67.

Three or four young men stood firm with hearts like rock, but the King and Creator deprived them of strength and understanding, and put weapons into the hands of the cowards of the tribes. With tears streaming from their eyes they turned weeping back, and their company was broken up by the death of noble Khān Muhammad. Shame upon Mithā, Khudādād and Sabzil; but Pahro and Pirān are worthy of praise in the assembly. Their tender mothers pray for them, and poets sing their glory.

Bard! when in your wanderings you stray in the direction of Sindh (*i.e.* the flat country along the banks of the Indus), take a greeting from me to Mangan Kird, and my homage to Hamal the Mir (and say): 'You are strong and mighty, may you never be in dread of any adversary; may the pure Sarwar Shāh protect you from your enemies. A thousand blessings dwell upon you, warrior of Sindh. All wise men among the Baloches put their faith and hope in you; you are the trust of refugees, and bear the signs and clothing of Mir Hamza.'<sup>1</sup>

'Since that day when war fell out between you and us many youths have fallen, and many swift steeds. What is the profit to you and to Fath Khān, lover of war? Two thousand of our cattle you have taken, and sheep without number, but refrain from windy words about goats and sheep; for has not Gāman ridden his troop into your Sindh gardens? The Creator has guided our horses to the streets of your town, and the grazing ground of your camels is deserted. The red-clad Jatanis (wives of the Jats or camel-herds) utter loud lamentations at eventide. Where is now Mir Khān, foremost leader in your army? He was your guide, your scout, and guide with his whole heart.

<sup>1</sup> Uncle of the Prophet Muhammad, and traditional ancestor of the Baloches.

'O ruler of Sindh, I make my supplication to God that the Apostle and worthy Prophet may make peace between you and us. May there be peace between us, and may all men look upon their land again.'

## XXVIII.

## THE FIGHT BETWEEN THE JATOIS AND MAZARIS.

The Jatoi tribe had settled at an early date on the banks of the Indus, and are now mainly found in the Murshidgarh District on the left bank of the river, while the Mazaris are lower down-stream on the right bank, with some territory also on the left side. Their early settlements near the river were marked by struggles with the earlier Baloch settlers in these parts, the Chāndyas and Jatois. One of these fights on the river Indus forms the subject of the following ballad, which gives a vivid description of this combat on the water. The Indus is personified under the name of *Khwāja Khidr*, who is represented as an old man clothed in green. This river-saint is alluded to in lines 31 and 55.

Allāh! Thou art the protector of hundreds of thousands by thy might. Thou givest maintenance to all thy worshippers. The cool rain-clouds gather over the ocean, and wander thundering over the land; the grass becomes green, and the young corn shows itself.

Let us halt and remember our Pir, the Pir 'Ālam Shah, and Wali Husain Shāh. The Prophet 'Ali strung Bahrām *Khān*'s bow for him. Generous is Rindān Shāh, and generous Mughal *Khān*. Karm *Khān* wore the attire of a Chief, silken garments and trappings on his mare's saddle. Many valiant men went across the river, four and forty wielders of the sword; with them as guides went Massū and Gul Tasavāni, and Dāthān was among them stubborn in fight, and Khota demanding an answer from his bitter foes; then Bāvro *Khān* and Hasan the bold, Miro the fighter and Nūr Hān Sāragāni, Budhū and Jumā springing up like the waves, *Khān* Jamāl-

Hān with fine streamers from his turban, Vāghā and Ghulām as clever as jugglers. And three men were with them from the Short-foot Drishaks; I can reckon Gullan, Mubārak and Bijar. All these bold warriors went over the river, they swam across to the other bank; they hid themselves there in the enemies' country, and killed the enemy suddenly (as if they were firing off a gun). Massū and Haidar with eight or nine companions, and the two friends Nūr Hān and Dāthān with them; these Mazāris untied a boat from the ferry, and let it float into the Khwāja's waves.<sup>1</sup> It rose on the waves, staggering like a drunken man, and floating on they came to their companions. 'Friends! gird on your weapons, quickly don your sword-belts and swords, buckle on your accoutrements and your quivers.' Our comrades all went together and made a sudden attack, and surprised and destroyed the grazing hamlet (*madd*) of Bhūrā Kanjar. They drove out the cattle and returned with joyful hearts, and drifted out into the current, strong and swift. Messengers ran to tell the bitter foe what had happened, and the Jatois gathered together to pursue them; in front was Mēhwāl the fighter, but this day Mēhwāl was hunting a tiger. Remember in your hearts the day when Pir Bakhsh was slain!

Mēhwāl the chief, wearing a silken vest, led three score men to their death; he fills the boat and urges it forwards. The fighting Mazāris had come floating, and had waited and stopped the way in the joy of their hearts, and like skilful huntsmen, laying their guns on rests, they showered down moulded bullets like rain. Round featherless arrows and four-feathered arrows were all mixed together, the Khwāja himself will remember that battle! Muliük Hān put his confidence in the river; the reports of guns resounded in a royal fight, with the clash of swords God gave the victory. Everyone who overcomes is favoured

<sup>1</sup>That is Khwāja Khidr, the river-saint of the Lotus.

(by God) in the show of arms. The heroes on both sides engaged in a desperate struggle, they lashed the two boats together and let them drift, there was a hand-to-hand fight on both sides ; the raised swords swooped down like kites, it was the shock of bulls fighting, the rush of a flood against an embankment. You melted away and slew many of your foes !

Dāthān thus spake with his mouth : ' Tie up the boats, O noble Gul.' He drew his Shirāzī blade, splitter of enemies' livers ; he wrapped himself in the garments of his religious guide. There Mēhwāl was slain, the pearl of the other side, in revenge for Pīr Bakhsh, foremost of the Zangalāns. When the sword struck him the twist of his silken turban was unloosed.

Nūr Hān Sāragānī with his Bajari sword, having raised the pole of the boat, fell upon the enemy, thrashing them as one thrashes out ears of corn with a flail. Dārchan, sword in hand, thus spoke in wrath : ' To-day I will not leave the bitter enemy ! ' Bāvroān and Hasan, sword wielding heroes, with uplifted blade stopped the enemy's warriors ; swords were on every side like the flow of waters when storm-clouds are gathered. Dājhān, ever brave in fight, was foremost everywhere when swords were flashing, under the protection of the mantle of Pīr Jamāl Shāh. The Khan Jamāl Khān, opposed to Ghulām Husain, stood like a post in a flood of swords, like the swift lightning was the green-flashing sword. Muhammad the Minstrel put up a prayer to the True One, he levelled and fired his gun ; the Creator struck and overthrew his adversary.

As a hawk swoops so did Vāghā with his blade, four blows he struck without giving the enemy an opening ; the bitter foe was stupefied, the flood was their tomb and shroud !

Mahmūd fights with his blade of fine water (jewel-like) ; the true Prophet gave him the victory. Budhū and Jumā

were workers with the sword ; they showered on them arrows and darts from their quivers. With the raging Tigers (Mazāris) were the Bhimbhirānis, they beat the bitter foe into warp and woof ! Muhammad son of Mahmūd had a fiery heart in his body. Shāhmīr Zūmākānī, fighting with his sword, caught on his shield four blows dealt by the bitter enemy.

Come, O Lālū Minstrel, singer of songs, bring forth your beautiful songs of heroes, new tales of the Tiger's offspring !

Mēhwāl's harvest was gathered together in one place, four and forty men were destroyed by us, the swollen Sāwan<sup>1</sup> flood we made as red as blood, multitudes of crocodiles tore them limb from limb. Karmān Khān sprang on his horse like a storm-cloud. 'Ride with your band, carry the news of the victory. Tell it to Shakul Khān Gurchānī, at whose door lies the death of Mūsā son of Mughal. Listen, Gurchānī, for the shame of your oath on the Qurān ; take up the Qurān and bring it to the battle ! Write and ask the Brahois how Gul Muhammad with four-and-twenty braves came and fell into the hole of the upper millstone, and were ground to powder, by the Male-tigers of Sindhi ! They fled from the fight and left their comrades to perish among the bare hills of Jatro.'<sup>2</sup>

## XXIX.

### THE LAY OF MĪR HAMAL MAZĀRĪ.

The legend on which this ballad is founded is to the effect that in the time of Mir Hamal II., Chief of the Mazāris, during a war with the Bugtis, five Mazāris were surprised and killed while gambling with knuckle-bones. The Chief thereupon prohibited

<sup>1</sup> Sāwan (July, August), is the month when the floods of the Indus are highest.

<sup>2</sup> This is an allusion to the events dealt with in No. XXII.

gambling in his tribe. One day he caught his son Mithā gambling with others in an enclosure. Hamal shut the door, whereupon Mithā leapt over the wall. Hamal let fly an arrow from his bow, and transfixes his son through the leg as he was leaping the wall. This even led to the abandonment of gambling among the Mazāris, and even now it is less prevalent among them than among other Baloches. The story of Dilmalikh (No. XV.) contains allusions to the prevalence of gambling with knuckle-bones, as does that of Nodhbandagh (No. XIV.).

Hamal the Mir made a prohibition. If any one shall take out the ankle-bone of a sheep from the *pātār* (*i.e.* a hole dug in the ground over which meat is roasted), and if any wayfarer shall see it, he will know that they are Rinds, descendants of Tigers (*i.e.* Mazāris). This order is the doing of Mir Hamal, he has stopped the tribe from this evil occupation, he has held back brother from racing against brother, and all evildoers from gambling with animals.

These men are filled with vain fancies like huntsmen, nor do they stand up with the mighty men.

With you the country is illuminated with rain-clouds, the beasts of pasture have their bellies filled, they may be seen standing there. Whenever old age comes upon an evildoer he will himself take out the heart of the wicked person, and if he does not take it all others will be held guiltless.<sup>1</sup> All gamblers shall be driven from the assembly, and oaths regarding women will not be binding where they are concerned (*i.e.* they would not be entitled to any compensation in matters regarding women).

### XXX.

#### A LAY OF THE KHOSAS.

This ballad is evidently fragmentary. It was taken down about 1877 from the dictation of Sikandar Khān, at that time acting as

<sup>1</sup>The meaning of these lines is doubtful.

chief of the Khosa tribe during the minority of his cousin Sardar Bahadur Khan, the present Tumandar.

It is not now possible to trace the events to which the poem relates.

Thanks be rendered to God the Merciful, who himself is King without equal. Many are thy attributes and qualities. Keep thou me in thy guardianship during this false thirteenth century. The modest men have departed, they have left this deceitful world. Haidar was the generous lord, prince and ruler of the mountains, greater even than Mir Chākur, helper of all the Baloches. The sword of 'Ali was girt about his waist. A liberal Chief was Haidar who made war against the army of Yazid, he went into the field of battle and fought amid the clash of swords, for thus was the will of God, and fell a martyr on the plain.

Among the Khosa warriors Nūrān and Bakhū are heroes, with Karm and the bold Ahmad. Their abode is with the Holy Prophet, and till Doomsday their glory will stand fast.

The other cursed cowards fled, and abandoned their friends and companions. They shall sit with shame in the assembly, and feed on carrion and unlawful meats, because they remained alive after their leader was slain.

Minstrel! When you go wandering through the land take my message and bear it to the Amir Murid and say to him, 'Thou art the mighty son of Sārang, cunning art thou and wise; thou shouldst be ashamed to recite a poem. Let that man recite poems who is himself a fighter in the foremost ranks, who throws himself into danger before his chief, and wields his sword with both his hands, either to slay or to be slain, or to lie groaning for six months until the physician has healed his wounds.'

## XXXI.

A SONG OF THE WAR OF THE BIJARĀNī MARIS  
AGAINST THE MŪSĀKHĒL.

This ballad commemorates a Mari raid against the Musa Khēl Pathāns, headed by Karm Khān, Bijarāni, a well-known raider, whom I knew as an old man in 1880. The Lūnis, another Pathān tribe, were associated with the Mūsā-Khet, and the Masori Bugtis seem to have been allied with the Maris. Such raids were of frequent occurrence, and the Lūni tribe was by them almost exterminated. It is evident that on this occasion some of the Maris behaved badly, and that the raid was not altogether successful. The language is occasionally obscure.

I first invoke the name of Allāh, that I may sing a worthy song, chant with a lofty voice, and give due praise to my chief.

Thou givest protection to all, and even though thou give it not we will put our trust in our Pir, and follow after the commandments of Shāh 'Ali, to whom all good men pray.

God's will is one; the Maris are stronger than any other men. Karm Khān is fierce and untiring, he rains blows on his enemies, and brings them down at one shot, like a wild sheep.<sup>1</sup> Thy enemies have been cast down, God has put them under thee, the Sham and Phailawagh and Kāhān.<sup>2</sup> He has laid open before thee; the heroes have been wont to come down the narrow Gaz Pass, striking the ranks of the struggling foe, and in haste they brought back with them the bay mares with embroidered trappings, and harness of broadcloth and Russian leather.<sup>3</sup> Miān Khān said to his friends, 'Maris! put on your

<sup>1</sup> *Gusarak* (lit. a lamb) here seems to be used for the young of the *Gurām*, or wild sheep (*Ovis cyclopes*).

<sup>2</sup> The Sham and Phailawagh are open plains which long formed a subject of contention between the Mari, Bugti and Gurchāni tribes. Kāhān is the headquarters of the Mari Tribe.

<sup>3</sup> Lit. Bolgarian, referring to the original seat of the Bulghar or Bulgarians on the lower Volga, whence the scented leather was brought.

weapons, your glittering swords and scimetars. Karm Khān has sent letters by swift messengers to the assembled tribesmen, scouts bearing the war-cry have gone forth. They have gone up by Kwat and Mundāhī, and passed beneath Laro-Luk; the noise of the army is heard from Gazā to Dulla under the mountain of Bambor. From the Luk<sup>1</sup> the foray begins, bring no boys nor babes with you; fighting men for the battle-smoke! With us are the Mawrānis from the dusty Bējī gorge. The assembly was in the valley of Bor.<sup>2</sup> Thousands and hundreds of thousands by reckoning they came with their bay mares, and fixed the Nar Han as their trysting place. The young men gathered like storm-clouds, they came to us riding hard, and then the scouts came in. Muhammad Khān stops us and gives the news to the foremost riders.<sup>3</sup> 'The country is filled with evildoers, the Pathāns are at Ilgāri!' Then said Karm Khān to that bold horseman, 'Let the headship of the tribe break to pieces and depart! It does not belong to a woolly sheep! Let Dādali the Scout lead, and the Masoris with Akhtyār Khān and all your noble warriors! Let the Jarwār heroes come, may God bring Mir Muhammad, and may the Turks speak of it in Kandahār.<sup>4</sup>

'When the time comes for the Maris to come back we will not all return from the Sham. Let not the Lūnis come to Makhmār, we will not all return from the Sham!'<sup>5</sup>

<sup>1</sup>A Luk is a flat boulder-covered plateau, a common formation among the lower Sulaimān Mountains. The Luk here alluded to is the Laro-Luk mentioned above.

<sup>2</sup>Near Phailwagh. Hence the course would be up the Kāhī river and by Vitikil to the Makhmār Sham. Thence through the Khetrān Country to the Han Pass.

<sup>3</sup>The news must first be given to the leaders, who always ride in front.

<sup>4</sup>Karm Khān is speaking sarcastically of the Chief of his own tribe the Maris. The Jarwārs are a sept of Ghazān Maris.

<sup>5</sup>The word Sham, or Watershed, here alludes to the Makhmār Sham, not the Sham mentioned above.

'The mares were affected by the merriment when we camped at nightfall, their whinnying was like laughter, the ground shakes as if thunder-smitten, the laughter of the footmen is the lightning, it gave forth a pleasant sound to the enemy following on our tracks; the laughter of the footmen resounded in the direction of Sher Muhammad and Surkhi, so that the leaders of the Turks speak of it. All our friends were there, some gambling, some doing other evil deeds. Our time is at the next opportunity; let us fight at the first watch, as soon as things are visible, or in this close atmosphere all our men will become worthless!'

They raided the sheep and started off, and came to the mouth of that torrent where they had to fight a second time. Day makes the host clearly visible, and the shouts of the Mūsākhēl are heard behind, 'Maris! if you do not let our sheep go, their revenge is the business of their owners; then let our sheep go!' Curses on Omar Bor, let him not come to wild Bambo! To-day it is my task to sweep him out, and to cast scorn on him.

Again hast thou fallen into disgrace in that thou didst not fight for the earrings of thy lady-love!

Then swore Karm Khān, 'All the men have become cowards; the Maris are all scattered; Jalab is at his village, the Mūsākhēl have portioned them out among them.' But the clouds rained at last; Bābul Khān<sup>1</sup> remembered Lakhi and struck the walls with his staff to heat your oven!<sup>2</sup> The Maris were victorious in the battle, their leaders were heroes in the fight; their fame is waxen great, but the reckoning of the cowards is yet to come; the horse-grooms tell of it, the beggars, the minstrels and the bards. They had neither life nor

<sup>1</sup> Bābul Khān was chief of the Khetrān Tribe, who appear on this occasion to have helped the Maris against the Mūsākhēl pursuers.

<sup>2</sup> The meaning of this passage is very doubtful.

boldness. The cowards held back their horses and crept along like snakes: when the enemy's army was broken and put to flight their faces were turned backwards. The glory of the Maris was turned to darkness, and the rumour thereof will spread even to Kandahār!

## XXXII.

The two following poems were taken down by me in 1876 from Drishak and Shambān bards. They relate to a war between the Drishaks of the plains and the Bugtis (or Zarkāns) of the Sulaimān Hills. The first (1) is by Hārin a Saidiāni Shambān (the Shambāns being a sub-tribe attached to the Bugtis), and is addressed to Jinda Khān Drishak, a leading man of the time (about A.D. 1800), though not chief of the tribe. Farūhal alluded to in l. 37 was the Drishak Chief: Kēchū was brother of Mirzā, great-grandfather of Kēchū Khān, the present Shambān Chief, and Ahmad Khān was brother of Bivaragh Khān, great-grandfather of Nawāb Sir Shihbā Khān, the present Bugti Chief.

The second poem (2) is a reply given on behalf of the Drishaks by Kabūl a Dombkt, who replies not only to Hārin's poem, but to another by Haddeh, which is not forthcoming. The death of Dāim, Tārā and Muhibb Drishaks is alluded to by both bards. Muhibb was Jinda's brother, and it is his death that is alluded to by the Shambān bard in the conclusion of (1).

The language of both ballads is sometimes obscure, and unfamiliar Sindhi words are used to excess. Hārin's poem is tedious, and part of it is little more than a catalogue of names of warriors with conventional terms in praise of their valour.

## I.

Hārin son of Shāhzād sings: the sweet-voiced Saidiāni sings: of the combat of Drishaks and Zarkāns he sings: of the day of slaying Muhibb, Dāim and Tārā he sings: the victory of Kēchū and Ahmad Khān he sings: the victory of Mir Dost and Bivaragh he sings.

Let me sit and return thanks to the companionless Guardian of the Earth, to me at the five times of prayer

comes help from Multān Mal the generous giver.<sup>1</sup> He casts our foes, of wealthy assemblies, into the salt sea. Suddenly, through God's might, the tumult of battle begins, and we meet the Drishaks with splitting and breaking of swords. When Sobhā the liberal was slain we did not forget the blood-vengeance, our iron bows were strung, there was measuring out of heaps of corn (*i.e.* the dead lay in heaps like corn in a threshing-floor). Jihānpur was left empty, with blackened face (*i.e.* in disgrace), and Jinda's might was broken. Our leader Suhrāv, when dying in the fight, said, 'Friends do not forget me.' Suhrāv! thou wast a master of the sword in battle, a reckless man at sword-time! And Karm 'Ali's blood we will not let go. Be present in our midst and guard us! Drēhan's blood does not leave us, it comes back mightily after years and days. A multitude of other Baloches will come to the fight, each one calling for his own revenge. Was not Gāmū Jistkāni slain, that purse of gold unloosed? The men of the mountains are lords of this blood, and they have prepared for the battle; Jallū, sword in hand, is our leader, the champion of the Jistkānis.

As tigers spring forth, so do the Zarkānis of noble blood.<sup>2</sup> There are Sharbat and Jallū and Yārā, and a hundred men all brethren, uttering roars like tigers, there is Omar with his mighty bow, and furious Wali Dād with him; their mares and fillies are saddled, they have girt on their arms and weapons, and are watching the bitter foe. Fatūhal is chief of all, he bears the marks of a great leader.

The herd of camels went forth from the narrow streets

<sup>1</sup> The use of Hindu terms should here be noted as of rare occurrence among Muhammadans. The term Dhārīsāl or Guardian of the Earth is purely Hindu, while the equally Hindu Multān Mal denotes the saint Pir Shamād-din, whose shrine is at Multān.

<sup>2</sup> Khās-potruvān, *i.e.* grandchildren of someone. Cf. the Spanish *hijo de algo*, son of someone.

of the walled town, and the owners of the camels came back saying, 'the females will not leave their young ones.'<sup>1</sup> Karzī is steadfast in pursuit, he comes galloping like a wild ass to the green Phitokh Pass,<sup>2</sup> and there he spoke with his enemies. With a sound like the roar of a tigress Shāh-Bashk, the warrior with his gun, and with his Syrian sword, laid low a swift-saddled mare. Then Mir Ahmadān and the valiant Kēchī of the sword took counsel together, and generous Mir Dost and Bivaragh, amirs in rank, protected by the royal Prophet and by the prayers of Pīrs and Murshids. They sent forth scouts from the houses, and from the tents supported by four spears, the hero-leader Karimdād, Habib the Champion, Hudhā-dād Mondarānī who cares not for the foe, and the forty (Abdāls) support them through the strength of the Holy One, Last of the Age. Sobhā wins victory<sup>3</sup> through the Imām, he ranks as an amir. Pīr Sohri<sup>4</sup> goes in front with our Khān's mighty armies. Our champion Ahmad Hān rides through Sindh plundering towns and villages and a thousand; Badā and Chuttā were devoured, it is said, by Suhrāv. They missed their way and returned on their tracks, the sheep went off with the goats.

Here the valiant Drishaks took counsel among themselves, and Tār Khān let out an oath: 'I will not thus leave the enemy. Do you forget Gangal and Zauñkhān, the eager warriors of the Drishaks? They have left their beds and bedsteads, their fair ladies and red couches.' And Rindo said in manly wise: 'I will not thus leave

<sup>1</sup> Apparently the Drishaks had killed the young camels.

<sup>2</sup>The Phitokh Pass is the principal one leading from the open country of the Drishaks to the hills of the Bagtis. Wild asses were, till recently, plentiful in this neighbourhood, hence the comparison with a wild ass comes in naturally.

<sup>3</sup> There is a play on words here, as *sobhā* means victory.

<sup>4</sup>Pīr Sohri is the principal saint of the Baghti country. See *Folk-lore*, p. 262. (*Folk-lore*, 1902.)

the enemy, our foes who came from Marav.<sup>1</sup> Learn the language of swords; flight does not soar high. Here are Bashkali and Sabzil Hān, and brave Kaurā and Fatūhal, warriors among the first; on that side are sixty brave men, on this side untold hundreds; bold Chatā and Nihāl Hān foremost with the bow, Hamal who will never take to flight, as Baloches reckon; when the green-flashing blades sever the skulls of heroes. Jiā and Sadhū are tigers, leaders, lords of the sword; when clouds are gathered on the other side, when there is the clashing of sword-blades, where the fight is thickest,<sup>1</sup> Aliyār is in front.

At the flashing of helmets and armour glad is the shout of Dālū, Kālā is valiant with his sabre by the help (?) of Shāh 'Ali. In the fight for Shahro's blood the saddles were covered with bloody caparisons! Chohil and Kalandar are ravening tigers of the Phongs.<sup>2</sup>

Never will the flight go far of sweet-singing Shāhyār, of Lāl Hān the gallant fighter, when sword-blows are exchanged. Shambo with his black Thal mare shakes his saddle with his eagerness. The jewel-like son of Balochān, the valiant champion; in the thick of the fight he stood like a post in the front rank. Listen to a hundred thousand praises of the death of the fair Kalphur.<sup>3</sup> It is lawful for Bahāzur Hān to bind a turban on his brow, a fair medicine it is lawful to bind on his head. Hear it! Tagyā and Bashkalī, together with Mānkā's help, brought death upon Shāhbāz; night cut him off from their companionship; on his chestnut steed he (Mānkā) is the devourer of armies; let him be at the army's head. Alā Bashk weighs his chestnut mare against the heavy squadrons of the army. Nihāl Hān is the chief sword-wielder among the Masoris.<sup>3</sup> Shāh 'Ali be his

<sup>1</sup>A doubtful passage.

<sup>2</sup>A Bugti clan, also called Mondrain.

<sup>3</sup>The Kalphurs are a clan of Bugtis, the Masoris another.

guardian, God keep him under his protection. Pahar and Gulshér are true, fine, lion-men. Among the Kalphurs is 'Ali Shér the hero, the Almighty gave him the victory with Shāhbāz, the foremost of men bearing spears, young Jām and Phurthos and Bakri champions, far-famed Haurān and Bodho, well known at the army's head. Kāsim and Birā are fighters with sword and cutting blade; Dhamal, Hassū and Bātil are guides at the head of the army, they have devoured the land of the enemy and ridden to the banks of the Indus. Lofty is the name of Ahmadān, who came and conquered; Nindan, Jinda and Hayāt-Hān are good men, each equal to the others. Kēchī struck Shahrān a blow, and hit him in the mouth. No more will he embank his fields above Fatehpur, nor graze his cattle up to Jhalāī, and to the head of the Chēdhgī Pass.<sup>1</sup>

A new desire seizes upon my heart like the flood of the ocean! Listen, O sorrowing Jinda to this story of Hārin! He will not come back to you when a short time of waiting has passed. Sit and offer up thanks for the making and marring of the Lord! Drink your strong wine as you sit alone at eventide, for your heart's darling will never return to his prince, O Jinda Khān Drishak!

## 2.

Kabūl son of Gullan sings: the sweet-voiced Dombkī sings: in reply to Hārin and Haddeh he sings: of the day of riding to Syāhāf he sings: the slaughter of four-and-twenty men he sings: of the day of many camels he sings. He sits and sings the victory of Jindā son of Hayāt Hān.

I raise my voice to sing the protection of God, the Guardian without companions, the King on his throne,

<sup>1</sup>Fatehpur is a town belonging to the Drishaks. The Chēdhgī is a pass leading into the Bagh country near by.

the merciful-hearted and mighty, Lord of Jinns, Bhuts,  
the angels of the land, and all things that live and  
move.

The root is one, the branches are many, every man  
is a fruit of the tree. He pardons all believers, the  
holy apostle and prophet of the faith.

If thou recite the five prayers and keep the thirty days' fast, there among the lordly stars the Maker will be pleased with thee. In gladness shalt thou dwell with the martyrs if thou art a man of prayer; thou shalt be a shell in the ocean of pearls if thou are generous and brave; the hūris of Paradise are thy portion if thou attain to martyrdom; if thou art a believer, a sunni, a worshipper, if thou art a warrior at the door of the Faith, then art thou the Gate and defence of Kābul, Kashmir and Qandahār, thou art the noble King of Justice in the Pūrah and Dehli and the Dakkhan! With Hayāt Khān's glittering blade thou, O King, art keeper and protector, generous-handed, sea of pearls, lion of the army and the horsemen.

The high-bred horses of the Golden Drishaks are caparisoned with embroidered broadcloth. Their shields and their well-wrought garments, their knives and daggers are studded with gems, their quivers are like kites and hawks, numerous are their mounted bands; sword in hand on their newly-broken fillies they meet their enemies face and mouth, the foes, wealthy in darbār, will bend before them as stalks of millet. Thou art the Master of wealth, and givest help to the Sultān, thou Nindo with thy Egyptian blade art champion and wielder of the sword. The five pure ones<sup>1</sup> are protectors of well-descended heroes. The lion incarnate with roars rushes to spring, as tigers spring on cattle, and as the ripened ears are rubbed in the mud.

Ahmad, with your numerous mounted bands you have worn down the mountains with their horse-shoes.

<sup>1</sup> The five pure ones are Muhammad, 'Ali, Hāsan, Husain and Fātima.

You talk too much of Jinda and his strong drinks ; he rode through Syāhāf, the throne of the Children of Zarkān,<sup>1</sup> and slew four-and-twenty men of the Kalphurs and Rahējas.<sup>2</sup> Your boasting was like that of women, but in the end you were scattered. You swept up the tracks of the camels in the defiles and precipices, you were lost in the haze of the dust-cloud raised by the horses ; you fell into the Chānkān Defile, and then you said : 'They are not here.' You fled from our battle and followed the track leading to Kāhan, you searched the merchants' account books, but you did not find the reckoning. We remember the slaughter of Tangāl, where most of the Drishaks were slain, now the reckoning between us has begun, you can count up the balance due !

Listen, O Hārin of the Songs, do not speak falsely, for thou art a poet. Lying is a blot upon honour ; thou hast taken leave of thy wits, thou hast fallen into the wisdom of the Brahois, though thou ridest ahead as a scout. The Drishaks have brought up their horsemen, and thou hast become helpless. Mihān and Sanjar were left dead, while thou livest in disgrace ; Hamal with his Egyptian blade gave thee excellent counsel !

Sweet-singing cunning minstrel, bear my speech word by word, and repeat it with my greetings to Haddeh of the beautiful tales, and thus say to him : Too much thou singest the praises of men and horses, the blows of Kaurā Bugti thou givest to the Rinds, and assignest fame and glory to Hāji Kalphur ; but the Rinds dwell in Phēdī, near the capital of Shorān, up to the limits of the Dombki tribe. Thou are not wise nor skilful, O sweet singer ; see and reflect, all thy arrows miss their mark. Dāim and Tārā and Muhibb thou makest even with Suhrāv ! Thou thinkest leather boots and brazen stirrups no better

<sup>1</sup> Syāhāf, the capital of the Bugti Tribe.

<sup>2</sup> Bugti clans. The Rahēja clan is the phāg-loch (abode of the turban), i.e. the clan to which the Tamandār belongs.

than palm-leaf sandals,<sup>1</sup> and how canst thou weigh gold mohurs and ashrafis against plain silver? What shall I say to the poet? Thou now shovest thy greed; at the profit of 'Alishér Lashārī thou wast filled with envy and malice. I have given thee a stone in thy mouth, and I will so butcher thee as thou dost a sheep. The Bugtis of the mountains are mad, they live in dread of the sword! Thou askest, Haddeh, about Lāl Hān and Phadēhān. They are with me. They came to the mat of the Pīr and Murshid Wali Hān, but the golden Drishaks gave *muknt*<sup>2</sup> and sent them back again. When Jallū's band went forth thou camest here with it, this band showed its greed, and thou hadst a share in its devilish deeds. When the camels of Mēr Jatāni, grazing from the fort, were raided, thou wast there, and also when Dāim, Tārā and Muhibb were slain at Muhammadpur at day-break. Too much evil hast thou done in thy wrath, thou are like a moth in the flame. Sixteen valiant fighters have proved equal to seven hundred, and fifty more wounded in their bodies and arms, in the face and the mouth, gave up their lives for their chief, and now dwell in the assembly of heaven, and are reckoned among the martyrs. I now, as is my duty, repeat the Kalimah.

## XXXIII.

THE WAR OF THE KHOSAS AND LEGHĀRĪS, FOUR  
POEMS BY SOBHĀ AND GĀHĪ.

I first took down these poems in the years 1876-77, and published the text with a translation in the *J.A.S.B.* (Extra Number, Part I, for 1880). In the present text I have made several corrections, and a few alterations taken from parts of the poems recited by Bagā Lashārī in

<sup>1</sup> The *Sewals* are rude sandals made out of the leaf of the dwarf Chametrops palm or *pāñch*, and are worn by hill-men.

<sup>2</sup> *Muknt* is a share of stolen property restored by raiders to the owner as a peace-offering.

1893, and I have carefully revised the translation and corrected errors, but the alterations are neither numerous nor important.

This is one of the latest specimens of the controversy between rival poets of contending tribes, of which earlier examples may be found in this volume in numbers XI., XVII., and XVIII. Number XXX. may be contemporary or even later in date, but the style of the compositions of Gāhi and Sobhā is superior, and the poems are in spirit much closer to the earlier ballads than are most of the modern war-songs. The bards are not sparing of personal invective. Sobhā taunts Gāhi with being a member of an impoverished mountain clan, a cutter of pitch-leaves on the hill-sides, while Gāhi retorts with allusions to Sobhā's age and infirmities. Both bards claim ancient descent for their own clans, and deny it to their adversary, and incidentally they bring in an interesting recital of the old legends of the Baloch wanderings and settlements, which may be compared with the accounts in I. and VIII.

The dispute between the Khosa and Leghāri tribes, which forms the subject of the controversy, took place when Jawānak Khān (from whom Sardir Bahādm̄ Khān, the present Tumandir, is fifth in descent) was Chief of the Khosas. The Leghāri Chief was Baloch Khān (from whom Sardir Jamil Khān, the present young Chief, is sixth in descent). Dodā Khān was head of the Kalor Cian of Leghāris, to which the poet Gāhi belonged, and the taunts as to impure descent hurled at him must be taken to apply not to the whole Leghāri Tribe, but to their mountain branches, the Haddiānis and Kalols, who are akin to the Bondārs, and are generally reputed to be of mixed blood. The Jarwār clan of Khosas, to which Sobhā belonged, occupies the country adjoining that of the Kalos and Haddiānis. Boundary disputes in the valley of the Vador stream have occurred within the past few years, but in Jawānak Khān's time, about the middle of the eighteenth century, the Khosa claims evidently extended further than they have since done, even including the Mithāwan stream and the valley of Kharri (close to the modern hill-station of Fort Munro, on the slope of the mountain formerly known as Anūrī-Mot), which have long been in the undisputed possession of the Leghāris. Both poets address their song to the bard Kelān, enjoining him to learn it and repeat it to the adversary.

The first poem here given is evidently the answer to a preceding one of Gāhi's which has been lost. It is said that the complete series consisted of seven poems, but I could never succeed in recovering the missing three.

## I.

Sobhā son of Thēgh 'Ali sings: the Jarwār Baloch sings: the fight of the Khosas and Kaloi's he sings: of the Leghāri refugees somewhat he sings.

Sweet-singing Rēlān, take with thee thy guitar of rejoicings and give my salutation to Gāhi the poet, and say, 'Sit down and make clean your tongue from falsehoods.' How can you weigh a single *seer* against *maunds*? You name the forts of Bhūcharī and Dālān, but you are piling nine-maund weights on yourself. In the face of Jawānak's armies you will one day fall, beneath that elephant's foot you will be crushed, beneath its blow you will pass away from the Vale of Kharr. Make peace with us that your land may be left to you, and then you will be under the protection of our swords. If you are troubled in your mind make your land a lawful possession,<sup>3</sup> for when swords are biting you will be in an uneasy place, when on this side and that armies stand face to face, and fierce men are satisfying their sword's hearts with slaughter, when the shout of Jawānak's hosts falls upon your ears, and the dust of the horsemen arises on every side, so that the moisture of your children's mouths dries up, and the lightning-like horses come galloping to their stalls at eventide.

<sup>2</sup>Come now, at what place did you go forth from the Lashāris? You were missing on the day of the fight with Zunū's horsemen. Did you reap a harvest of Mir Chākur's army? Did you pursue the Rind chargers from

<sup>3</sup>The suggestion is that the Kaloi should admit the supremacy of the Khosa Chief, and separate themselves from the Leghāris. As they were an affiliated clan, and not part of the original stock of the Leghāri tribe, this course would not be hard to follow. Such clans often change their allegiance as their interests dictate.

<sup>4</sup>Gāhi had evidently in the preceding poem (now lost) claimed Lashāri descent for the Kaloi. Sobhā challenges him to prove it, and asks which of the Lashāri leaders they accompanied, Rāmēn who was killed while fighting against Mir Chākur, or Bakar who marched to Gōjastā.

your land? When Rāmēn was killed you beat the drum.<sup>1</sup> Give me your proofs, on what day did you separate yourselves from them; did you march with Bakar or with Rāmen? Did you accompany the horsemen of the army to meet the Turks, that night when the Turkish horsemen thundered in Jhal or towards Gandāva when God was on our side? The Turks rejoiced, but the Rinds went thence angry,<sup>2</sup> and blood came forth from their eyelids when the (Lashāri) women said, 'Our lords have met them in fight.' The great men of Shorān became heavy with shame, Bijar the Phuzh, Chākur and Shāhdhār, Allan and beloved Sahāk were there, Jāro, Rēhān and Hasan were present. In their shame they gave the women a string of camels, horses and bright gold they gave them, and on foot the Rinds went to Takht and Shorān.

Formerly too the Lashāris gave quarter to the Rinds, when they let Mir Chākur ride away from Kawar on Phul (Noghbandagh's mare).<sup>3</sup>

Sweet-singing Rēlān, take up thy guitar of merrymakings. How does our chief deal with those who take refuge with him? All the world knows about Gāhwar and the Chief Sāhibān. Again and again they cried to our Nawāb and Khān that the Gurchānis, united with the Maris of Kāhan, had formed an alliance against them with the Summenzais<sup>4</sup> from above. Your men came as refugees to our Khān Jawānak, saying, 'We are Khosas, we are in no wise Leghātis,' and four years they stayed with us, sharers in our protection; the marks of their dwellings will be seen on the hillside till seven generations

<sup>1</sup>This is equivalent to saying that the ancestors of the Kaloi were Dom minstrels and not true Baloches.

<sup>2</sup>The Rinds were angry because their allies the Turks made prisoners of the Lashāri women. They ransomed them, kept them safely and sent them back to their husbands.

<sup>3</sup>See the full story in VI. and VII.

<sup>4</sup>Probably the Shamoni Kikars are meant.

have passed. In Mānik's house everyone dwelt in great hope: Mānik's dwelling shall be by the streams of Paradise! In his second age, after he had passed into the stage of blindness, two Baloch women came for refuge, and two nights they spent with your Khān and Prince. Tears fell from their eyes from their weeping. He brought forth a mare and gave it back to them for double its value, and the modest women paid it for their own credit. Great, O Dodā, is thy glory in the world! Then he made an agreement with Shakhal Khān and sent them on to Tūmī and wealthy Bākhar.

At the head of Jawānak's army is Pir Gājī Barbar; the Pir is with us on a swift camel with Haidar the Lion. When we came to the banks of the Sirī and Mithāwan the mountain-spur was made the dividing line between the two sides. Up and down the slopes of Ekbāī<sup>1</sup> did the two bands of warriors pursue each other, till we made a stratagem, and brought you down to the lower ground, and as a tiger strikes down a buffalo outside the fence, or as a simurgh brings down a hawk on the open plain, our Khān 'Arzī called to his companions, the Khosas' iron-shod horses rattled on the rocks, your chiefs were ashamed, they were as an elephant carried off by a simurgh, Bashkyā's shields and flashing spears cast a dark shade, and Dilshād Khān bravely encompassed them about on the other sides. Honour to the father who begot you! Between the two armies we made red graves for our foes, and Dodā in haste made peace with our Khān Jawānak.

## 2.

Gāhi son of Gorish sings: the Kaloi sings: in reply to Sobhā he sings.

Sweet-singing Kēlān, bring hither thy guitar of rejoicings; bring into my life the fresh breeze of the morning; strike powerfully with thy fingers; drive out

<sup>1</sup>The name of the highest mountain in the neighbourhood.

grief from the noble body. Do not shake the heart with battle-array; but give praise to the brave. Thou hast sat in the assembly with an ever sweet song of praise, and from our forefathers hast drawn forth our tracks and our story.

After greeting. The tribe's Chief is day, battle is black night. After the battle there is no fair day for men or horses. The glittering weapons devour the youthful warriors, and make crowded forts empty of display. Some youths boast with their mouths, and say that they will take part in the fight, but afterwards they turn their backs, and do not wait in the company of the young heroes, and then afterwards in their grief they sit and beat their heads and knees with both hands. At war's alarm they wander away to all the four airts; cowardly men flee, like wild asses, at the mere sight of the foe. But the work of strong men is to go forth to the plain, they push forth their hearts in the boat of resolution, they clothe their noble bodies in arms and armour, they drain cups of fiery spirits, with burning white brands they fall upon the throng, they wield their glittering blades to their own fame, with their Khān and Lord they become as a sweet odour.

Take away, O Rēlān, sweet singer, thy guitar of rejoicing. Give my greeting to Sobhā the poet, and say, 'O Lord, take up the track of your descent. Who were you at Bhoimpur?<sup>1</sup> Know in your hearts that you are not whole brothers of the Khosas.<sup>2</sup> A venal awardee of victory, you will be burnt with wood. Alas! they know that you have passed your hundredth year, either you have lost your senses or have been turned out of your home. And in that you cast scorn at me regarding

<sup>1</sup> For Bompur or Bampur in Persian Balochistān. Possibly this Indian form (Bhūlīpur = town of the land) dates from the time before the Baloch invasion of Makrān, when the population was mainly Jatt.

<sup>2</sup> This is specially addressed to the Jarwās.

Rāmēn and Bakar, on what day did you become either a Rind or Lashāri? For you were lost in the waves of the river's flood, you served as Mir Chākur's attendant for your daily food.'

We sought for our glory like mighty Rinds, and every day we have weighed single *seers* against *maunds*! I will make it clear to your elephant's brain. Come out into the plain. I will be a simurgh and will strike you down with a blow of my talons, as in Sāwan the flood sweeps away the men of Aro. You have tied on your brows the newly-twisted turban belonging to another. You are gasping in death, what days have you left for pleasure? You have cast away honour, and made yourself a friend of worthless life; know in your heart that death will not spare you at the last. The blot of Dodā is on your white garment; Medhs and Māchis are no fit companions for Mir Hamza. You (Jarwārs) are shut out from sharing home and food with Khosas and Rinds. How did the true Rinds deal with suppliants? How did Mir Chākur act regarding Gohar's young camels, and touching Sammi's kine how acted Dodā of the Sword, when, like a tiger on the mountain-tops, he gave up his life to recover the cattle of the poor?<sup>1</sup>

## 3.

Sobhā son of Thēgh 'Ali sings: the Jarwār Baloch sings; in reply to Gāhi he sings.

Every morning I commemorate the name of the Creator, I put my trust in the service of the Almighty.

O Minstrel Rēlān come, with thy pearl-shedding speech, strike upon thy dambiro, and chant in detail the story of the Baloches. Thou hast ever dwelt with noble men.

From the beginning Rinds and Lashāris continued as

<sup>1</sup> For the story of Gohar see IV., V., VI., VIII., IX., and for that of Dodā and Sammi see XVIII. Dodā Gorgesh, the hero of that tale, must not be confounded with Dodā Kalot alluded to above.

brethren; but at the present day the Lashāri Baloch have fallen into contempt. Take up the track, it goes to the land of Panjgūr. List, while I tell the tale of Kēch and of Panjgūr.

We are those Rinds who arose from Halab and twice we joined battle with Yazid. Setting our faces to the rising sun we descended from the upper country, and the Prophet gave the victory to the offspring of Hamza. With the Imām we went up to the City of Istāmbol, and thronging like a herd of cattle along the broad royal road we came, and again in that place we fought, and God is witness that we separated at Jabān-i Shāhān. In Sistān again our valiant warriors engaged in battle, the towns of Sistān we divided among us by bows<sup>1</sup>. We fell into adversity with the King Shamsu'd-din, but by the might of the Merciful we passed on thence. On that side we divided Kēch and Makrān among us, and drove out Hārin thence at the edge of the sword. Thenceforward we Baloches separated. Thenceforward you should give me the tokens of your track.

The Rinds were in Kēch. In what part of Kēch did you dwell? There were four and forty settlements; with which camp were you? When in our marches we arrived at the ravine frontier, the Kalmatis chose out Las and Bēla and settled in prosperity by the Habb and Bārān. The Nuhānis in front descended from Nali, the Jistkānis encamped by the running water of Gaj. The Chāndyas came by the Lakh and Salāri passes and settled in Kāch.<sup>2</sup> The Rinds and Lashāris spread out over the watered lands of Narmukh, the Rinds came down from above to Dhādar, and the Lashāris descended to Gandāva.

<sup>1</sup>I.e. Every warrior who bore a bow took a share. Up to now the share of plunder in a raid is known as a 'Khamān' or bow.

<sup>2</sup>This probably refers to the plain of Kachīl (called on some maps Kach-Gandāva). Another version says Kēch, but this is probably incorrect, as the poem here refers to the settlement of the tribes after they had left Kēch and Makrān.

At Jālikān and Loī, in what running streams did you share? See! Perhaps, Gāhi, you came with us by mistake, or perhaps you were among the captives when Hārin was defeated, and came shamelessly among us on that day?

You removed Sāhib from the light of day, and carried off his wealth. When you came to the low ground you divided into two. Enquire, Gāhi, what does it profit you to live? You argue with me in a sleeping man's dream.

You came to us as refugees with ten families, and became our spy at the Khān's mansion for your daily bread, the gun in your hand was a gift from Umarā Hān.

Know in your heart that you are not the equal of our Chief of great renown, you are his subjects, and he is your Sultān and Head, for you came as a refugee to our Mir, and all the tribes on every side beheld it. You cast scorn at me regarding the cattle at Kumhhi, but you yourself award praise to the retainers who cut phish on the mountains. Gāhi, do you not understand the words which have been spoken? Take up and follow the tracks which lead to Bhoimpur. In Mānik's village blood has been shamefully shed, and a cairn has been set up as a memorial for times to come.

## 4

Gāhi son of Gorish sings: the Kalot Baloch sings: in reply to Sobhā he sings.

Come, O Rēlān, bard of rejoicings, King and warrior of song, to the assembly of good men. Take the songs I have uttered and carry them to our warlike foes. Shut and open these ten words of mine, replies given head by head, arrows of which a *seer* is as heavy as a *maund*. Take them to Sobhā that he may listen to them, and forget the words that have gone before.

He takes up the track of our forefathers, he divides the heritage of our fathers! What shall I say to the poet, to the bard beloved of my heart?

Let him drive out (from his heart) his scorn for the Rinds, let him remember the byegone days. Hear, O worthy Sobhā, genealogist of the Khosas. You took up the track from Makrān when the Rinds were in the land of Lāshār. The Rinds and Lashāris were together in one body, they left the towns of Kēch and came thronging to Hārin, seizing the land and the sweet waters, and dividing them among the brethren, making the partition by bows. We and the Jatois were equal, we separated into two parts at the boundary stream, the land and town we divided into halves, distributing our property by arrow-shafts.<sup>1</sup>

One fourth was at Dhādar, we got our satisfaction in Khānpur, our home was in the well-watered land, and Mir Chākūr was our head.

This is our footprint and track, this was the abode of the true Rinds, a losty name among the tribes. If you do not believe it, no man has seen it with his eyes, there are no ancient documents nor eye-witnesses who beheld it; but there are tales upon tales, everyone says that so it was.

I perceive, Sobhā, that you are blind and deaf, and that you are not a skilful tracker. Fear to speak of Jawānak's victory, and give up your grasping greed and your manifest falsehoods. To speak the truth is a true custom, falsehood is a blot upon honour.

If you would be prepared to sing, henceforward you should produce your evidence, bring forth and show your deeds!

Come! leave poems alone, do not meddle with the old Rinds, tell tales of the present time. Surround yourself with men of understanding, and lay my songs to heart.

<sup>1</sup> That is by drawing lots according to the length of the arrow-shaft.

Sobhā! You have passed your leaping and flying season, your youth lies under your feet, bare are the branches of your Tūba-tree!

In battle with us you fled, you were broken and fled disgracefully before the mighty power of our Chief. You fled from the valiant men, from deeply-hating Chāndiyas,<sup>1</sup> our friends of the Rūnghan and Vador, and the mighty tigers of the Sanghar stream. Honour to the faithful hill-country, to Muhammad Khān, the best of all, the jewel of the loyal Bozdārs, wearing turbans and garments of silk, whose dwelling is with Umarā Hān.<sup>2</sup>

Joyful tidings were brought to our Sardār and Khān by the refugees who came to us, and left your war-array; from the Rūnghan, the Kandor, the Vador and other streams, from the Sanghar to the Siri, from Bākhari with its many embankments, places which were outside the boundary of our tribe, they all came with glad hearts and mounted at the call of the Leghāris. Enquire, Sobhā, of the poets! reckon yourselves up in your mind, and call our Chief 'Lord.' If our Lord has not washed your face, then you did not slay Lashkarān and Jām, and you have forgotten the revenge for Shakul.

Of worthy poems an account is kept, they are spoken of in ancient volumes, they are recited in the assembly, and they are firmly fixed in the memory of the hearers. And when refugees have come or shall come to noble chieftains, they are held more precious than the two eyes, or than our youthful sons and brothers. But you have not abandoned your disgraceful actions towards those who may, from this time forward, take refuge with you; where

<sup>1</sup> These Chāndiyas are a section of the Leghāris inhabiting the skirt of the hills close to the Kalot, on whose side they fought.

<sup>2</sup> The Bozdārs live entirely in the mountains north of the Kalot and Haddians with whom they are connected in blood, and joined them in fighting against the Khosas. They also occupy the upper valley of the Sanghar stream.

is your bright honour? No man acts so among Baloches,  
Your own people came back ashamed, expressing their  
rage and spite, their cattle and goods were with the  
enemy.

Our agent brought them from your fort, and your far-  
seeing chief saw it with his two eyes. Hear, Sobhā,  
and attend to this my long discourse: I too have listened  
to the words which you have uttered, I have reckoned  
up your musket-barrels. What honour is left to you?  
Ask of your own chief, of the unworthy Jawānak. Did  
not our Umarā-Han give him velvet and chestnut-mares  
and silks, did not the Khān Nawāb Baloch Khān unloose  
the white mares from their stalls and give them to the  
valiant Jawānak? Ask how the Rinds acted towards  
refugees in their ancient dwelling-places. The phish-  
cutters are the tigers; the phish of the mountain-side  
is no subject for scorn.

#### XXXIV.

The following poem is a description by a Drishak bard of an expedition into the hill country of the Mari and Bugti tribes undertaken by the late Sir Robert Sandeman, then Captain Sandeman, in 1867. I took down the poem in 1877. The event was a new development in Baloch history, a successful attempt by a ruler of the plains to manage the hill-tribes by peaceful methods, and it struck the Baloch imagination as deserving celebration in song as fully as a successful raid. Mr. R. J. Bruce, who was Captain Sandeman's assistant, and accompanied him on this march, has described it in his recent volume (*The Forward Policy*, by R. J. Bruce. London, 1900, pp. 26, 27). The chief addressed is Mir Hān or Miran Khān, Tumandar of the Drishaks, who, together with Imām Bakhsh Khān, Mazārī, Ghulām Haidar Khān, Gurchānī, and Mazār Khān, Tibbi Lund, all Tumandars of their respective tribes, accompanied Captain Sandeman.

From this time on Sandeman possessed enormous influence over the Baloches, and his name, in the form here used, Sinaman, became proverbial. Mr. Bruce is also alluded to in the poem under the name Burj.

I sit and raise my voice to my Royal Lord; now in this thirteenth century may God keep me in his protection.

Hearken, thou lordly Mir Hān, hear thou my song. It is a true tale I tell, do not grieve in thy heart. The inheritance of the saints is on me, a flood has poured into my heart. Once the hero Habib Khān was beloved by all men, his wealth and cattle were beyond counting, much he received from thee. Now I see Habib Khān no more in the chief's assembly. A fierce warrior is Habib Khān on the children of the Sori stream. Once his friendship was great, with all those advantages; meat and wheat beyond imagination didst thou spread out on his couch.

And this was the brotherly friendship shown by him. Twice did he raid thy camels, and with the object of attaining a party of his own, he divided them among his followers. Brāhim and brave Fateh Khān dwelt in thy house, and thou thyself gavest them a camel with joyful heart! I will sit and invoke blessings on thy head; may thy enemies and bitter adversaries fall into the salt sea! May the bountiful Pīr Sohri smite them with his glittering spear. May Dallan and Mir Salēm Khān<sup>1</sup> be blessed, and Allan with Shāh Mehrān in a little time. May thy iron bow be strung with Pīrān the Chief, may thy Sindhi sword carry out the orders of the Makhdūm, and by the help of 'Ali's hand thou hast become a ruler over all. Thy oven is heated for free distribution from morn till eve, and many poor and hungry men sit in the Mir's dwelling.

Listen, O noble Mirān, and understand in thy sad heart. Sit in thy house and be cheerful, there in thy princely court-house, where thou dost judgment and justice, and God himself is on thy eyes; leave falsehood and disguises and the deceitfulness of mankind. Falsehood is a blot upon honour, there is no blessing upon

<sup>1</sup> Brother of Sardār Mīna Khān.

it. It is now the thirteenth century of the attacks of avarice, and brother wars with brother over their cattle and property.<sup>1</sup>

I have seen a Firingi Sahib in whom was no matter for shame. He took counsel with the great men of the plains, with all the band of Chiefs. I made an excellent resolution to go to Rājanpur, and there I saw the assembly of the Sāhibs as all the world saw it. The Sāhib gave his counsel to all those Chiefs, 'Let us now go into the mountains and march through Phailawagh.' Then went the dust and noise of the horsemen on high through the scented Sham, and all the camels pass below through the entrance of the narrow gorges. Sandeman and Bruce themselves fetched a compass through all the hill-country down to the towns of Syāhāf and up to Kāhan and Bārkhān.<sup>2</sup> They all galloped together, horses and mares, and then the Sāhibs turned back and came down again to Sindh, and much service under Government they gave to all those chiefs.<sup>3</sup> Thieves were brought in as captives, grief departed from the cities, from the gallant Maris above and from the borders of the Bugtis, and, according to my understanding, from the whole country.

### XXXV.

I add the following poem as it belongs to the same period, although, with the exception of a few lines, it is not in Balochi but in the Jatki dialect of Western Panjab. The poet wished to express his admiration of Sandeman's exploits, but as he came from a part of the country where Balochi had ceased to be spoken, he preferred the language with which he was more familiar. He follows the model of the Balochi bards in the style of his poem.

<sup>1</sup>This is probably an allusion to a long standing quarrel between Minan Khān and his brother Salēm Khān.

<sup>2</sup>Syāhāf is the headquarters of the Bugti tribe; Kāhan of the Marris, Bārkhān of the Khetans.

<sup>3</sup>That is, men of the tribes were engaged by Government to form a militia, and keep the peace of the country.

First remember the pure protector of all and then the bountiful Chief and Sāhib.

On hearing of the coming of our ruler our souls were filled with delight, from the encamping of the army of the Firingis, throwing down the towers of rebels, blowing up the forts of the disaffected, winning the victory, carrying off the glory. For what Sandeman has done in the country of my district may it be well with him. May he beat his enemies and make them weak, may their senses depart and become feeble, may there be no failure in the land, and may the district stand firm till doomsday.

Bruce wrote a letter and sent it, and Sandeman read it and gave an order that all should join together to go to the mountains, and he led forth his army to fight. Being angry he arose in his wrath and made a march out of Dēra (Għażi Khān) from that place of flowers. 'I will go out to march through the land, and will visit beautiful Syāħaf. I will make my liver hot and will fight, encompassing the plain.' Then from the City of Rājanpur the army made ready and went up, having prepared their uniforms. Sandeman the bold rode in front, he rode on a swift horse, a very powerful Arab. His followers asked for his orders. With him went the valiant Ḧlou Haidar Khān,<sup>1</sup> riding with him Mazār Khān (of Tibbi Lund), Jamāl Khān of the Legħāris, Nūr Muhammad Khān of the Bozdārs, Sikandar Khān (Khosa) with a fine band, the bountiful giver Miran Khān (Drishak), Imām Bakħış Khān (Mazāri), good in counsel.<sup>2</sup> The people of the world heard of the Sahib's good report as far away as Rūm or Shām. Thy army stands firm, fighting with scimetars and swords, every one has become obedient to thy orders. Thy intellect is of great penetration.

He sent two letters to the army, to the force of Green

<sup>1</sup> Ghulam Haidar Khan, Tumander of the Guechlinia.

<sup>2</sup> All Tumanders of their respective tribes.

Sāhib,<sup>1</sup> and the two dust-storms met together in one place, like trees forming one roof. The hard ground rattled under them. At Syāhāf they alighted and set up their tents with famous Ghulām Rasūl Khān.<sup>2</sup> There was no lack of fodder nor of water nor of grains of gunpowder. The band of beasts of burden moved on, to where the stream of water flowed (I have heard with my ears, I was not present). The Sāhib had arranged for these good things to be collected. Then the army went to climb the mountains, he made a way for them and dug out a road. He despatched a messenger (to Ghazan Khān, the Mari Chief), saying, "Come hither." Then Ghazan descended into the plain and passed through the land of Nēsāo, and mounted and came to meet him. When he arrived the army turned back, and for two hours they discharged their guns. He wanders about alone like a tiger, nor is anyone so strong as to oppose him.

This is a long-lasting Government. The world trembles from dread of it over the whole land as far as Qandahār. Justice is done in the assembly by this glorious and lofty ruler!

Thou art the Commander,<sup>3</sup> thou art the Maker of Arrangements, thou art the leader of brave youths; as lofty as the peaks of the mountains, wherever thou hast rested a mark remains!

I am now a follower of Kalandar Shāh, and I have spoken out my praises from my own mind. Mihtar Īsā the prophet has given me the purse of generosity. He is lord of all who distribute alms.

<sup>1</sup> Sir Henry Green, who met Sandeman's expedition at Syāhāf in the Bugti Hills.

<sup>2</sup>The Bugti Tumander, father of the present Tumander Nawab Sir Shahbuz Khān. He was the most famous Baloch warrior of his time, and his reputation for strength and valour is still unlimited. His proper name was Ghulam Muttra Khān.

<sup>3</sup>The word *Kāzīn* is adopted from the Hindustani. *Kāzīn* means a military force, a "command," and is of English or French origin.

## XXXVI.

## ELEGY ON THE DEATH OF NAWĀB JAMĀL KHĀN.

Jamāl Khān was chief of the Leghārī tribe for many years, and was a man of great mental power who had much influence among the neighbouring tribes. His name occurs among the Chiefs mentioned in the foregoing ballad. He accompanied Sir R. Sandeman in many expeditions and was ultimately given the title of Nawāb. He died in 1881, shortly after returning from a pilgrimage to Mecca accompanied by his nephew, Tagyā Khān, alluded to in this poem. On his death an assembly of Chiefs offered a camel as a prize for the best elegy, and this was won by Panjū Bangulāni (a member of the Lashārī clan of Gurchānis), from whose dictation I took down the poem in 1884.

Panjū Bangulāni sings: of the decease of Jamāl Khān  
Leghārī he sings; the Baloch of sweet speech sings.

Let me commemorate the holy Sohrān and the Prophet,  
let me celebrate the Pīr, and lay aside all wickedness,  
and let me make my supplication to the pure Creator.

I have asked according to my faith for a son with  
milky eyes. Forgive my sins, and pardon all thy slaves.  
In this thirteenth century mankind have false tongues, and  
show greed and deceit towards their brothers in the faith.  
With my mouth I have sought favour from my King  
and Creator who bestows upon me the two worlds with  
willing heart. I have made my petition to the Lord Jām Shāh,  
to the Sayyids and saints (walis) to be bountiful to  
his children (?). Take up my song, O singing minstrel;  
play its air upon the strings of your dambiro; carry it  
to Chotī, and let the Leghārī warriors hear it. I sing the  
praises of Mir Jamāl Khān's goodness from Rūnghān and  
the Vador to the Siri and Mithāwan,<sup>1</sup> from the mountains  
of the Pathāns to Bārkhan of the wealthy Nāhars.<sup>2</sup> All the

<sup>1</sup> See the introduction to No. XXXI. Rūnghān on one of the higher branches of the Vador stream, marks the Northern limit of the Leghārī tribe, and the Siri and Mithāwan streams are to the south towards the Gurchāni frontier.

<sup>2</sup> Nāhār-kot in Leghārī Bārkhan, adjoining the Khetrān country.

world knows that this is Jamāl Khān's realm, and his fame for digging *kārezes*, by God's assistance, has gone out into the world.<sup>2</sup> Mir Jamāl Khān and Tagyā Khān took counsel together, and called a gathering of the whole Legbārī tribe. When he had taken leave of the men sitting there he took his departure with much red gold, and travelled across the sea in steam-boats to unknown places of unknown men, and arrived and performed his pilgrimage at the court of the illustrious shrine, and freed his soul from the punishment of sin. Two thousand rupees he gave to the maulavis and started on the home-ward track joyful and glad of heart. To the boatmen and servants who pulled the boat-rope Jamāl Khān gave three thousand rupees, and he arrived at Dēra Ghāzi Khān with his camels and strong male camels, and rested there for his health. Tagyā Shāh kept Murshids and pirs, and we Baloches quickly prepared all our towers, and the rulers of the land celebrated his fame among the Rinds and through Hindustān. All Baloches grieved for Jamāl Khān, and many men brought their companies to visit him. There came Jāro Haddiāni with his down-hearted band.

But God, the Pure Creator, had such love for him that he summoned Mir Jamāl Khān to the golden streams, and on the demand without enquiry he set forth for heaven. The Lord's presence set him down in his assembly, and made him rest with the houris beneath the trees of Paradise. Had but the Sayyids and saints and believers offered up prayers, had but Jamāl Khān arrived at his beloved Choti, all the Leghāris and the *hakims* would have ministered to him; 'God would have been merciful and saved Jamāl Khān from the blow.' But Allāh strong, and mighty, and wise is not moved by supplications; thy deeds are good, no fear of any being may come upon thee

<sup>2</sup> The *kārez* or underground watercourse constructed by Jamāl Khān at Choti Bala is alluded to before. Before his time *kārezes* were unknown in that part of the country.

Thou hast disposed of Jamāl Khān, the Chief comes no more to Choti, it is well with him, his face is turned away from the days of illusion.

Allāh sends his command to 'Izrāil. 'Take Mir Jamāl Khān's breath away. Carry him from his fort, bear him far away from the converse of his golden brethren.' Men must bear whatsoever burden thou layest upon them, with the medicine of kindness thou bringest about his future welfare.

Jamāl Khān's tribesmen came thronging to pay their respects to him, fierce rage burst forth from their leaders. Great was the gathering in the Rind assemblies, in the yard there was no room for men and horses; the baker kept his oven heated day and night. Great was thy almsgiving, thy seal affixed to white paper, chestnut horses and camels were given to applicants every morning! But the Angel of Death will let none go, at the last he takes away the good men; the kings, sayyids, saints and believers! Wonderful often are the deeds of the Almighty; golden sons he parts from aged fathers. The archangels made a petition to the Lord, that he should seat Jamāl Khān upon a throne, spread rugs for him upon a brightly-coloured couch, and give him sugar and milk in a golden cup. Choti mourns for the countenance of Jamāl Khān, saying, 'Would that God had done this one thing, that he had spared Mir Jamāl Khān and brought him back, that he had come to Choti with golden ornaments, that drums and pipes had sounded forth gaily, and that Khān Jamāl Khān had girt on his noble weapons, while horses neighed, and pawed the ground with their dark hoofs.'

Jamāl Khān, head of the province, Tiger of Choti, a hundred times praises to the splendid presence! When he drew his sword and made war on his foes, or sat with the English on a chair of state. In the fulness of days justice will be done to his rights.

A voice came forth from the gate of God the Lord,  
 'Bring hither Jamāl Khān, greatest of the Leghāris,  
 prepare a place for him by the streams of Paradise.'  
 A golden swing did our fair Lord make for Jamāl Khān  
 to swing in under the shade of the Tūba-tree.

His friends were Turks and Durrānis, kings of the land, with Imām Baksh<sup>1</sup> his friendship was greatest, his company and brotherhood was with the Khān of Rojhān.

Papers and writings came from distant lands, from Āgrā, Dehli, London, and the country of Lahore, with kindly prayers for Jamāl Khān's welfare. Thy rule extends even to the records of the English! The fear of Jamāl Khān was established everywhere, when his enemies heard the news their land became hot! Of all chiefs of tribes the Choti Nawāb is the first with sharpened knife in hand to slaughter cattle, to kill the fatted kine, sheep and goats, that nothing should be lacking in hospitality in the household of 'Ali,<sup>2</sup> hand-mills and bullock-mills perpetually grind corn, and processions of trays with golden covers pass in; and minstrels in numbers overflowed the place, bringing deputations into the assembly-hall in Jamāl Khān's dwelling, and many thousands of enemies and friends abase themselves; Khosas, Bozdārs, Lunds with noble dishes; Gurchānis, Khetrāns and far-famed Maris, all the Zarkānis and the Drishaks come in separately; the whole of these are known to be pensioners of Jamāl Khān.

It is good to speak the truth, let everyone speak with good faith; every man in distress receives a hundred-fold from Jamāl Khān. Short is the journey of the wicked, the wind of death passes over them; it comes at the time when a man is unaware. May the Prophet

<sup>1</sup> Nawāb Sir Imām Baksh Khān, of Rojhān, the Chief of the Māzirīs, was associated with the Nawāb Jamāl Khān in the principal events of his life.

<sup>2</sup> Viz., the 'Aliāni class of the Leghāris to which the Tumandār's family belongs.

Muhammad be surely for his life, when his times and seasons bend and fall. Every one had confidence in Jamāl Khān, and with Jamāl Khān dwelt many poor, and received their maintenance much or little according to their fate. Without hesitation came 'Izrāl the Deceiver, and seized Jamāl Khān, Amir of the Tribe, and he had to give up his breath at last on the spot. With a hundred thousand kalimas may Jamāl Khān be happy!

Sweet-singing Sobhā, take with you a message from me, and in the early morning strike upon the tecoma-wood,<sup>1</sup> and sing my verses in the assembly of nobles. Take it to Choti and lay it before the Khān, Muhammad Khān.<sup>2</sup> At one glance the tribe may perceive a Lord of the Turban (successor to the Chieftainship). From the foundation of things the Prophet has given him the Kind Turban, and Suhri has given him a ruler's renown throughout the hill-country.

Welcome and greeting from the tribe to far-seeing Muhammad Khān; thy religious teachers have left thy mighty bow ready strung, Qādir the Lion, Dīn-Panāh<sup>3</sup> and the prophets and poets have searched for texts and extracted them from the Qurān and made prayers and petitions to the five holy ones,<sup>4</sup> may the Qurān give a golden son to the Khān, Muhammad Khān;<sup>5</sup> may he swing in a golden cradle on the upper story of his palace. May my words be accepted as a blessing to the sons of the Sun.

Oh God! bring up the storms, the water-swollen clouds,

<sup>1</sup>The dambiro or guitar is often made of the wood of the *pārphāg* (*Tecoma undulata*), here used as a synonym for the instrument.

<sup>2</sup>Muhammad Khān son of Jamāl Khān succeeded him as Chief.

<sup>3</sup>Dīn-Panāh is the saint whose shrine is situated at Dīrs Dīn Panāh on the Indus.

<sup>4</sup>Viz., Muhammad, Fājima, 'Ali, Hāsin and Hossain.

<sup>5</sup>A son was born to Muhammad Khān shortly after this time. He is named Jamāl Khān, and is now Tumanshā of the tribe.

may Allah protector of thousands bring the pleasant rains,  
may they come in their season and rain upon Choti's  
mountain-skirts, may the river rise in flood and the  
creepers burst into flower.<sup>1</sup> The poet's mind knows that  
these words will come true.

Nür Ahmad Khān the lion-man is the tribe's firm  
post; let no man say that any are more powerful than  
the 'Aliānis, many many of rank have come to Choti,  
and Nür Ahmad Khān is victorious in war against his  
foes, and the country has broken the heads of those fair  
enemies!

He is a sardār of the tribe, an ornament and crest  
among the nobles, the Creator has cast upon him the  
glance of friendship. Let me also sing the words of  
blessing on Tagyā Khān, greeting and welfare to him  
and his sons, evenly-matched twin racing colts mighty  
in fight, with silver harness and velvet saddle-cloths;  
may Jiwe Lāl come to their protection from the town of  
Sēhwān, may he come with prosperity into the court-  
house and office; may the tribe adhere to Muhammad  
Khān and Nür Ahmad Khān, the very wise Tagyā Khān  
and Dīn Muhammad Khān, friends one to the other from  
the time they could see.<sup>2</sup>

The journey is short, may the Lord send rain upon  
the land. My service is ever to the name of Allah,  
although I neither recite prayers nor keep the fasts!<sup>3</sup>

<sup>1</sup> In the parched-up Indus valley cultivation in the skirt of the hills (*maghs*) depends on rain in the adjoining mountains which fills the hill-torrents. In the low-lying lands along the River Indus it depends on the periodical rise of the river caused by the melting of the snows in the Himalaya.

<sup>2</sup> After praising Muhammad Khān the bard passes on to other members of the 'Aliāni family, Nür Ahmad Khān, brother of Nawāb Jamāl Khān, and his sons Tagyā Khān and Dīn Muhammad Khān. After Muhammad Khān's death Tagyā Khān acted as Tumāndīz of the Leghāris, as guardian of the infant Jamāl Khān.

<sup>3</sup> This is characteristic of the hill Baloch, who thinks it enough for the whole tribe if the Chief observes the Muhammadian forms of religion.

PART III.  
ROMANTIC BALLADS.

XXXVII.

LĒLĀ AND MAJNĀ.

THIS is a Baloch version of the widely spread Arab tale of Lailā and Majnūn. I took it down in 1875 from the recitation of Khudā Bakhs̄h a Qom attached to the Marī tribe. The poem has a strong local colouring: Lailā is converted into a Baloch maiden dwelling on the slopes of Mt. Bambor, a mountain in the country of the Marīs, and her surroundings are described in picturesque and vivid language. The phraseology is clear and simple, and the language in general has a strong affinity to that of the heroic ballads. The repetition of certain phrases will be noticed, a familiar form of expression in ballads of a primitive type.

Fair are the slopes of Mount Bambor; there the clouds gather and the rain falls, the pools are filled to overflowing. Then Lēlā takes her earthen cup and goes to the sweet, fresh water, she sits down and washes and rubs her hair and spreads it out over her shoulders. She goes into her little, grey, four-sided hut, and lifts up the mat which hangs at the door. She puts her hand into her bag, and draws out a silver looking-glass, rests it on her shapely thigh and gazes on her hourī-like loveliness. She sits there happy and at peace, and closes a curtain of the hut.

Poor Majnā wandering round looked upon fair Lēlā, and then fair Lēlā cried, 'A gift I will make thee of strong camels and pointed-eared racing mares, if thou wilt but go away from my beloved land.'

On hearing these words Majnā replied, 'I will not take the strong camels, nor the racing mares with pointed ears, nor will I leave thy beloved land.'

On hearing these words fair Lēlā was enraged, and Lēlā's mother in anger said, 'This is indeed a loving youth! He is a treacherous young man. Bring hither to me the bitter poison that I may moisten it in a cup.'

In the morning the handmaiden carried the poison to the lover Majnā. He took the poison and drank it up and said, 'O maid, when thou goest back to fair Lēlā, say that what Lēlā has sent me is a cup of fresh curds of cow's milk. Bring me quickly another cup of it.'

On hearing these words fair Lēlā was enraged, and Lēlā's mother in anger sent for a *jōgi* from a far land; who caught a black snake in the desert and moistened it in a cup. In the morning the handmaiden bore it, the poison quivering in the cup and the snakes' heads moving, to Majnā the lover. He took the poison and drained the cup saying, 'Maid, when thou goest back thither to fair Lēlā say, "It is a promise that thou and I shall meet; the poison has strengthened my love for thee."

On hearing these words fair Lēlā was enraged, and Lēlā's mother in anger told the camel-men in haste to load and lead away the strings of camels by night. The herdsmen have marched away for the sake of their herds of camels and cattle. Then came poor Majnā with beautiful pearls in his hands. Lēlā called out *Dar bāsh!*<sup>1</sup> to her dog. Then poor Majnā stood there and became like a dry log. Creepers formed a shade over his head, and he became a hunting-post for hawks.

One day the herdsmen marched thither and encamped at his abiding-place. A wood-cutter went out to see the land, and to chop wood for his daily bread. He saw a log of *kasida* wood and began to split it with his steel axe.

<sup>1</sup> That is, in Persian, 'Be off.' Majnā took the words as addressed to him.

Then a voice came from the log, 'I am no log, woodman,  
I am but Majnā the lover. Here I stand for the love  
of Lēlā.'

On hearing these words the woodman went trembling,  
his teeth chattering in his mouth, to where fair Lēlā was,  
and he said to fair Lēlā, 'Come hither, for I have seen  
thy lover become like a dry log, the creepers forming a  
shade over his head, and the hawks sitting on him as  
a hunting-post.'

On hearing these words she girt her garments about  
her loins and cast away her shoes, and, holding her newly-  
budded breasts with her hands, she ran to where her lover  
Majnā stood, and began to break off the creepers which  
grew over his head. Then Majnā uttered these words,  
'Do not break off the creepers, O my beloved, for the  
creepers have been kinder to me than thou. At night  
they have guarded me from the winter cold, and by day  
they have been as the shade of a cloud, whilst thou hast  
enjoyed the love and converse of thy friends, and hast  
reclined on couches with soft raiment and pillows.'

The reciter of this poem concluded with the rhyme (in  
Panjabī),

Tēr na mērī<sup>1</sup>  
Khāk dī qhērī.

Neither of thee nor me a heap of dust remains.

### XXXVIII.

The text of this poem is given by Mr. Mayer (*Baloch Classics*, p. 15). It is attributed to Bivaragh (see No. XX.), but does not seem to belong to the same period as the heroic ballad. The language rather resembles that of the love-poems of the eighteenth century attributed to Durrak, and it is probably the composition of a bard of that period, who employs the conventional imagery then in vogue.

The clouds rain on the two plains of Sori, drifting past  
in succession close overhead. I rise at early morn, and

a woman comes swaying towards me, clapping her hands over each of her shoulders, turning her head to one side like a skittish mare, her two eyes glowing like fire in a fireplace. Her nose is like a sharp sword, a blow from which takes her lover's life. I will be the smith who gives it an edge. 'Do not wash clothes in this pool of water, for here my young camels come to drink in the evening.'

'It is no fault of mine, O lady. I do not possess the price of the clothes on thy body. To thee belong garments of silk and satin.'

'May thy sainted mother dwell in heaven, that greatest of women who bore thee.'

Come, Pirwali Minstrel, at early morn; come and take my song and sing it where Gränäz may hear it. This false world passes away, it endures but a little space;<sup>1</sup> let her not forget me in the false world. My heart is formed on thy shape. Be thou a gazelle grazing on the plain, and I will be the hunter encompassing thee round; be thou a swift racing mare, and I will be the rider flourishing my whip: be thou a flower growing on the plain, and I will be a bee humming above thee, taking sweet scent from every flower.

When I come to the encampment of my own clan, when I see drunken Ahmad-Hän, and go to Phabēn and Bhāni's huts, I will send a messenger secretly, thou shalt know my fairy-like fair one and give her a ring and a silver circlet<sup>2</sup> for her neck, a charm for her throat and a silver bangle, a nose-ring flashing (like lightning) on the dark clouds, fine cloth shoes with velvet soles. She will come swaying up to my body, shining she will come like a moon on the fourteenth day, and we will recline bride and bridegroom with joyful hearts, beyond the middle of the third watch of the night.

<sup>1</sup> Lit. two days.

<sup>2</sup> The *dur* is a neck ornament in solid silver resembling a large bangle.

I have taken leave of my fairy-like fair one, flower-like tears drop from her eyes, and fall upon her soft bodice.

## XXXIX. I.

## MIRĀN'S LOVE-MESSAGE.

The text of this poem is taken from Mr. Mayer (*Bullock Classics*, p. 16). It falls into the same category as No. XXXVIII, Mirān, the companion of Mir Chākur, sends a message to his love by a blue rock pigeon, called in the poem green or blue (sawz) bird. For another version see the following poem.

In the morning let me remember the saint of Sēhwān. Grant me faithfulness, O Jiwe Lāl. Oh dove! Oh pigeon, among the birds be thou a messenger of my state to my love. Travel over the long distance, I beg of thee, blue bird, fly from the cliff where thou dwellest at night, from the rugged rocks of the fowls of the air, go to my beloved's home, and perch on the right side of her bed. She will put thee into her sleeve and carry thee into her four-sided hut from fear of the wicked old women. Do not fight like a bird with thy five sharp claws, do not strike my love with them. She will ask thee one question, 'Pigeon, of what land art thou? Why art thou so thin and wretched?' Then, blue bird, reply to her thus, 'I am a bird of the land of Lāhor. I am thin and wretched because I am hungry all day and I travel all night. I come on a secret matter, and nowhere can I find the stream of Lahri nor can I see the hut of the loved one, to give that youth's message which I bear with me from beloved Mirān of the tribe of golden dishes.'

Then said the lady of the village, 'I beg of thee, blue bird, to rest here a little while, till my husband goes out and drives away the cows, and childish sleep takes my mother-in-law away. Then like a Turk I will fall upon the house, and take out abundance of goods; the gur and

wheat from the shop, sweet crystallized sugar, skinfuls of yellow butter, sweet cows' milk, ears of beardless wheat of Gāj. Take these things to Mirān from me.'

Mirān came fully satisfied, and with him came the Mir's troop, Mir Chākur's armies of thousands.

### XXXIX. 2.

This is a shorter version of the preceding poem, and is given by Leech under the title of 'A Balochy Love-song.' The two poems have the same opening, but differ greatly, and in this version there is no mention of a bird messenger after the first few lines.

In the morning let me commemorate the shrine of Sēhwān. Oh Lāl grant me true faith! Oh pigeon, peahen among the birds, be a messenger of my state to my true-love, to that most modest fair one.

A minstrel has come with his guitar, and has brought in his hand a love-token from my love. My heart revived, which had been dry as a log of wood. I got ready my slender bay mare before the mullā's call to prayer was heard. I slipped on her embroidered head-stall, and I come riding without stopping to flourishing Bēlo on the Nūr-wāh, the dwelling place of the Jatani. The reed huts are crowded, my love is the fairest among her companions,<sup>1</sup> the most modest among her friends and comrades. I sent some-one in to enquire, carefully arranged my Rind garments (?), I opened the side of the hut, like a bee smelling a flower. The pain of six months' separation departed, and my form appeared before her.

[Then follow three lines evidently transcribed by mistake from the conclusion of No. LII.]

<sup>1</sup>I give this translation from Leech's version, but the text is evidently corrupt, and the words gith and phal-chhai are unknown to me.

## XL.

## THE DEATH OF PĀRĀT AND SHIRĒN.

This romantic ballad of love and misfortune is told in a simple and picturesque style, and does not claim any connection with the characters figuring in the heroic legends. Pārāt no doubt stands for the Persian Farhād, the stone-cutter who dug through a mountain for the sake of Shirēn. The text is taken from that given by Mr. Mayer (*Baloch Classics*, p. 34).

Looking through the countries of the world the king perceived that the name of names is still Shirēn, and the king said, 'I have a stone weighing a hundred maunds. Whoever shall crush that stone, to him I will give the hand of Shirēn in marriage.'

Then the madman twisted up his hair, from the right shoulder and one arm, and the Lady Shirēn said, 'May the stone become even as wax, may it be ground as fine as black surma (antimony powder). Do not hurt my lover's hand!'

He worked at it for a year, and the stone became as soft as wax, and was ground as fine as black surma. Then said the king, 'Money I will give without reckoning, red gold without weighing, to anyone who will kill this lover.'

Then said a wicked old wife; 'I will take the money without reckoning, the red gold without weighing, and I will kill this lover.'

Now she went along making plots as she went, and came to this Pārāt and said, 'Alas! my child for thy sorrow. For a year thou hast worked at this, and not for one day hast thou had sight of her! The Lady Shirēn is dead. She has seen the word of the Lord.'

In the morning Pārāt perished, the water on his breast became cold. All the corpse-bearers carried him forth, and took him under the palace wall. Then said the

Lady Shirēn, 'Nurse, ask those bearers who is it that is on the bier.' The bearers replied, 'It is young Pārāt who has died.' Shirēn called her nurse, saying, 'Nurse, wash my hair, and I will put on a red chadar, for I thirst for my lover!'

Then said the fair nurse, 'Pārāt was but a carpenter by origin, a Jatt dweller in the plains.' But the Lady Shirēn said, 'Dāī, do not speak such idle words, I do not seek for a lover of high descent.'

The Lady Shirēn died, she saw the word of the Lord. They will meet hereafter in the other world.

## XL.

## DOSTĒN AND SHIRĒN.

The romantic tale of Dostēn and Shirēn is attributed to the period of the wars between Mr Chākūr and the Turks. The scene of Dostēn's escape is the old fort of Harand or Arand in the country of the Gurchāni tribe, which guards the mouth of the Chhāchar Pass; one of the principal means of access from the Indus valley to the plateau above the Sulaiman Mts., commonly known locally as Khorāsān. (This name is not specially applied to the province of Persia now bearing the name.)

The prose narrative is that of Ghulām Muhammad Bālchānt, taken down in 1884, and first printed in my Balochi Text-book 1885. The poem was first taken down by me from the recitation of Brāhim Shambān in 1876, and with some additions from a Mari version, and one or two from other sources, was published in my specimens of the Balochi language (Extra No. *J.A.S.B.*, 1881), and again in the Text-book mentioned above. Translations of both prose and verse were published in *Folk-lore*, 1897. The translation and text have now been revised and corrected, but there are no important alterations.

Another version of the story is given by Hētū Ram in the Balochi-nāma (translated by Domic).

*Prose narrative.* There was a Rind named Dostēn who was betrothed to the daughter of Lāl Khān, Shirēn by name. Both Dostēn and Shirēn had learned how to read

the Persian character. One day the Turks made an attack on the Rinds' village, and killed some men. Dostēn they seized and carried him away with some others, and imprisoned them in the town of Harand. There they passed many years in captivity. After this Shirēn's father and mother betrothed her to another Rind, and he too was called Dostēn. On this Shirēn made a song, and wrote it on paper and sent it towards Dostēn; a faqir brought it and gave it to him.

Now as time went on the Turk who ruled at Harand as Governor under Humāū (*i.e.* the emperor Humāyūn) made Dostēn a groom and put him over his horses; and as he worked hard the head-groom became his friend, and made over to him two fillies to train, telling him to train them with great care. When the mares were four years old they saddled them, and Dostēn and his companion the other Rind rode them about to train them. When the Turk took off their fetters he made Dostēn promise not to escape secretly. 'I will go when I have your leave to go,' he said. So they rode and trained the mare till the day of the 'Id arrived, when the Turks held horse-races, and the Governor said to Dostēn, 'You have my leave; you may both go and race the mares.' And Dostēn said, 'Have we your leave to go?' And he said, 'Yes, you have my leave.' Then these two men went, and let their mares go, and left all the others behind; and as they galloped past the post where the Governor was, they cried, 'Governor! we have your leave, now we are going!' And they went off. The Governor ordered his troops to pursue them. 'Do not let them go! Catch them! Kill them!' he shouted, and off went all the troop after them. They headed for the Chhāchar Pass, and when they had arrived a little beyond Toba (a spring at the lower end of the Pass) a grey mare among the pursuers fell and died, and thenceforward the place has been known as Nili-lakri.

(Grey Mare's Flat). And further on that day a dun horse fell and died, and the place is still called Bhūrā-phusht (Dun Horse Ridge). And a grey horse stumbled and died at Nīlā Khund (Grey Horse Vale) below the plain of Phailāwagh. All these names have been in use ever since.<sup>1</sup>

Then from Phailāwagh the troop turned and went back. Dostēn and the other Rind made their way to Narmukh, where his home was. When they arrived there and alighted in the evening they saw a boy watching a flock of lambs who was weeping. Dostēn said, 'What are you weeping for?' and he said, 'My brother was carried into captivity a long time ago, and left his bride behind. They have now given her to another, and to-day they are marrying her. That is why I am weeping.' They asked him what his brother's name was, and he said, 'His name was Dostēn.' They said, 'Do not weep, for God will bring your brother back again.' Then they asked the boy to point out the camp where the wedding was to take place; he showed them the place, and they rode on, and coming to the place they saw all the wedding festivities going on. They alighted at the wedding platform, and the Rinds asked who they were. Dostēn replied, 'We are Doms,' and then they

<sup>1</sup>The names are actually in use at the present day. It is possible, however, that in origin they meant simply Grey Flat, Brown Ridge, and Grey Valley, and had no reference to horses.

In addition to the names given in the text, Hētū Rām's version adds the following:

Nīlā Kachh.

Bīravād.

Syāhēt Kharāk.

Syāh-thank.

Nīlā Kachh is probably identical with Nīlā Khund, kachh and khund having a similar meaning, a piece of flat alluvial ground near the bank of a torrent below the rocks. Bīrā (or bīrā) and answers to Bhūrā phusht, the dun hill; Syāh-thank is the black pass, and Syāhēt-kharāk means the black bodice, a name which probably has no relation to this story.

said, 'Do you know any songs?' and Dostēn answered, 'Certainly we do, are we not Doms? Bring me a dambiro and I will sing.' They brought him a dambiro, and he raised and sang the song which Shirēn had written on paper and sent to him; [and this is the song he sang:]

*Poem.* Zangi is my chief, Gwaharām my leader and friend, the lord of royal mares at the time when swords are drawn. I swear by thy beard, by the soft down on thy face, that my black mare (which can run down the wild ass) is pining away. She cannot drink the water of the Indus or eat the coarse grass of the low country, she longs for her own mountain pastures, for the herds of wild asses on the upland slopes, the female wild asses of the Phitokh Pass, the pools filled with sparkling water. The mosquitos and sand-flies irritate her, the vermin do not let her sleep, the barley from the grain dealers' shops hurts her mouth.

A man has come from Khurāsān, his clothes were travel-stained but smelt sweet. Bales of madder he brought with him, saddle-bags of fine bhang, loads of sweet scents from Kandahār; a message he brought with him from a Rind maiden, a true love greeting from Shirēn.

<sup>1</sup>The storm-clouds have rained upon Konar, on the plains and slopes of Mungāchar, on the sweet-smelling hills of Sani. The pools are filled to overflowing, the water trembles like the gwan-leaves (the wild pistachio), the waves bend like the jointed sugar-cane. The graziers have made ready for the march, the owners of sheep and goats, the shepherds Sahāk's sons. The women have tied up their baggage, the camel men have adjusted their loads, they go by the pass of Bhaunar and Nagāhū. The yellow camels bend their knees, the males in long strings, the females with tender feet.

The sheep are filled with dranin grass, the goats with

<sup>1</sup> Shirēn's message begins here.

the red-flowered gwārigh, the Rinds with finely ground wheat, the shepherds with curds, the dwellers by the stream with gwan-berries. Shīrēn has pitched her little tent in the waste land of Narmukh. She calls her beloved handmaiden and takes an earthen cup; she goes to a pool of freshly-fallen water, combs and rubs her hair, comes back to her four-sided tent and shuts it up on every side, plaits a mat (of phish-leaves) and spreads it out and lies down upon it. She puts her hand into the bag and pulls out a silver mirror, rests it on her shapely thigh and gazes upon her own image (or, gazes upon her houri-like countenance). She weeps with her tender eyes, the tears drop upon her cheeks and wet the upper edge of her bodice. In come her sister maidens, fair companions forty and four, they come and sit down by her, reclining on their sides on the shawls, and ask after her heart and her condition. 'Why,' they say, 'are thy jewels neglected, thy red and blue clothes thrown aside, thy locks unkempt and dusty, the hollows of thy eyes filled with tears?'

She weeps, and pushes the women away from her. 'Away, women, you are not good. Away, I say, women, sit apart from me. Let my jewels be neglected, my red and blue clothes thrown aside, my hair unkempt and dusty. I have no need of friends like you, for he who was the friend of my heart I have beheld taken captive by the wicked, cursed Turks. The Turks have carried him away from Herāt and left wealthy Ispahān behind, and shut him up in a dreary dungeon in the town of Harand abounding in gold.<sup>1</sup> They have destroyed the

<sup>1</sup> Probably the original town was Hareb or Harer, i.e. Herāt, and Hamad is a later alteration. The capital of the Aghām Turks was at Herāt at this period, and the epithet "mar-josh," or abounding in gold, is applied to Herāt in IV. 124. It is evidently more applicable to a large town than to Harand, which was never more than a small fort. If this is the case, the localisation of the scenes of the escape of Dostīn in the Chhāchaz Pass must be of recent date.

happiness of a noble woman, and taken my love away from Ispahān.'

When the daughters of the Rinds form a band and come thronging down the slopes, when the women come wandering with blessings accompanying them, they break the maur-blossoms from their stalks and pluck the red gwārīgh-flowers. Some put them in their bodices, and some hang them in their earrings and some keep them as love-tokens. One, for my own heart's desire, I pluck and hold fast in my closed hand, may he be protected from his bitter foes. His sister and love says, raising her hands to God, 'May God bring back Dostēn to his true love again, not this Dostēn but the first.'

O chestnut mare, far away to the south come swiftly by long stages, bring my lord and amīr to meet this fair one, to sit and rest with his father and mother and the loving assembly of his brethren. May Malik Dostēn appear, may he come and show himself to me once more.

Shirēn heard the song and knew him, and cried out, 'It is Dostēn who is singing.' Then they asked him who he was, and he said, 'I am Dostēn.' Then the other Dostēn, whose wedding was going on, said, 'Now that thou art come and art here thyself, Shirēn is thy bride, take her and marry her; and whatever I have spent I give to thee.'

So Dostēn was married to Shirēn.

PART IV.  
*LOVE-SONGS AND LYRICS.*  
XLII.—XLVI.

LOVE-SONGS BY DURRAK.

THE five following poems are attributed to Durrah, a poet of the Dombki tribe, who lived at the Court of Nasir Khan, the Brahut Khan of Kalat, in the eighteenth century. He is generally spoken of as Jām Durrah, and occasionally alluded to by the title Jām only, by which he calls himself in XLII and XLVI. Durrah is supposed to have been in love with a lady of the Khan's zenāna, and to have undergone great persecutions from him.

XLIV. is spoken in the name of Mirān, probably the same Mirān as the reputed author of XXXIX., the cousin of Mir Chākur. The style is that of Durrah, and the poem is considered by modern bards to be his. Possibly XXXVIII. should also be given to him.

XLV. and XLVI. were taken down from the dictation of Marī bards in 1879, and were printed in *J.A.S.B.* (Extra No., Pt. I., 1880). The others were taken down soon after, but have not been published.

XLII.

At early morn I will sing the praises of the true God,  
the Maker and the Giver. Give ear to my words,  
friends; to the songs sung by Jām!

Minstrel, learn my verses (lit. lift my string), and  
accompany them on the yellow gut-strings; and take  
them to my ruler and chief.

One day I went upon my business to the darbār of  
wealthy Dhādar, and there I saw a fair one in the market-  
place. The train of her dress swept the ground. She

combed her locks with a comb, and plaited them over the top of her head; her lips were red as pomegranate flowers, and she moistened them with walnut-bark.<sup>1</sup>

Her nose was long and like a dagger.

In a garden I saw three parroquets, as like each other as three pearls, flowers that bloom in my Lord's garden, beneath the protection of the royal turban. I said, 'I will look upon my beloved, I will sit in the noble assembly, I will abide there for a year.' Now that we have come face to face, I have seen the abundance of my love's beauty. My grief has been slain, my heart has revived, it has blossomed forth with fresh flowers, on every branch its own hue. My love took pity on my heart, she gave me her face with all its jewels. Zēwā and Jamāl<sup>2</sup> are witnesses that I banished all evil from my soul.

#### XLIII.

Jām Durrak Dombki sings: the martyr of love sings.

The lightning which came last night, flashing and staggering like a drunken man from the direction of Julgo, brought me news of my love, which as it were clothed my body with flowers. A rainbow sprang up in the south, and near it a purple storm-cloud, it was like my love in every point. I am a fool to fight with my heart, my heart is a fool to fight with me, it weeps like a golden-fronted babe, it struggles like a fierce marauding Turk, and tries to pull out by the chain the peg to which it is tethered (?). In eight months one is born among a hundred, and I will rain down gifts in thousands and hundreds of thousands.<sup>3</sup>

<sup>1</sup> *Mushaq* (walnut-bark) is used by women to give a bright colour to the lips.

<sup>2</sup> These are names of pearls.

<sup>3</sup> The whole of this passage (lines 10-14) is very obscure.

I told my mare the state of my heart, and the mare swiftly galloping carried the news, spreading out her tail like the Zāmūr creeper, and flicking her shapely legs with it.

'O my master, intoxicated with odours, the musk of Khorāsān is on thy turban, for God's sake be careful of the way, and at eventide I will carry thee thither, to that lordly abode wherein dwells that gazelle-faced one with the figure of a cypress; she will speak with her voice; there are rubies and diamonds, and the odours of bye-gone days; make sure of those words of former times and repeat them; sit and declare the wretched state of thy heart and cast away all thy grief.'

## XLIV.

Last night in strange vision I saw some-one come swaying towards me, in beauty surpassing a houri, with head raised like the Wazir of the birds (*i.e.* the peacock), who is king among all his companions, and all are lost in his magnificence. She was decked with gems and jewels, and was like the full moon in splendour. Her grey tent of mats is a shade for her head. Her starry eyes are flowers in her face, there is no way apart from her. She stands like a faqir.

On thy feet are shoes of velvet and scented leather. Thou hast passed thy hand over the edge of thy lips and slain this poor wandering mendicant. The grief of thy beauty has consumed him. A token has come to me from my love's hand, my grief is slain and my heart has revived. The steps of her feet are full of grace, her locks are scimitars which cut through my armour, her eyes are like brilliant torches and shine afar off like yon lamp; she is like the sweet scent near a garden. The finest of gems shine in her bracelet, pearls gleam in her mouth.

Put a golden necklace on thy neck, like a snake are the beads and grains of it, turquoises are on thy hands, and thou art in my heart. Do not turn away from me, my love on that side and I on this. I will not put a mirror on an equality with thee! She has put on an ornament for her beauty, in appearance like the brightness of the moon; my withered heart has become as a garden. From one branch have grown a thousand branches, on every branch its own flower, every flower fresh in hue.

I have read in a book of blood, a flame gleams in my eyes. Thou hast a medicine for the suffering; I am a servant at thy command. Thou hast a shop for selling necklaces, I am a servant at thy disposal. Do not exert thy power too much, my tyrant, like a juggler dancing on the point of a sword, and do not let me be far from thy hands.—Mirān says: 'Quickly drain a cup with me.'

## XLV.

The cloud that passes unasked from Heaven comes from the direction of my beloved. Last night I met my love face to face. The lightning flashes out, it is my love that has awakened me. The scent from her locks has seized me with sweetness. Separation from her melts me as wax in the night-watches. I spring up like the flame of Kahir-logs,<sup>1</sup> I am without rest in the midnight watches from the sweetness of meeting with my love. Give my body a little breathing-space from pain; I will not say 'No' to my love's command, my body is as a shield held out to protect me. Let my eyes be gladdened by the sight of my fair one, let the pain caused by my lady be a little appeased, which sometimes is less and sometimes more. I cannot use my

<sup>1</sup>The Kahir (*Prosopis spicigera*) is much used as firewood.

mouth to speak by day, nor have I any strength left, she is so strong, to come to meet and speak to her. I sit and pray for that day; may God be merciful and incline his heart to me. Let my love come down from her golden throne, let her come swaying towards me like the full moon, and I shall be exalted like King Akbar.

Then I shall ask from her pearl-dropping mouth, O priceless ruby, like the badhashkān<sup>1</sup> berry, take me, thy husband, thy sworn man; sudden slaughter has overtaken me, for thee I will lay down priceless jewels; they will be the blood-price for this sweetest of creatures.

#### XLVI.

Last night I saw my heart-enchanting love, the crown and ornament of women, and deceitfully I spoke with my mouth, saying, 'Do not wander about aimlessly like an animal, nor flutter round the flame like a moth, O bane of many lovers. The locks of hesitation are burst open, I have obeyed the call of true love.' I said to my beautiful love, 'O pearl-shedding fair one of a thousand tricks and speech like crystallized sugar, this is the state of this poor wretch; his heart is galled with his lamentations; let that one who is ruler and friend be apart from the hard-hearted. The body of Jām is in the dust. It remains but to bid thee farewell, to remember the King and Creator and to groan through the cold midnight.'

#### XLVII.

##### THE WOMEN BATHING.

There is no tradition as to the origin of this poem, which I took down in the Lāghārī hills in 1854. Narmukh is in the high plateau above the Bolli Pass.

<sup>1</sup>The badhashkān is a creeping plant, probably a species of nightshade or hollyhock.

The poem is unique in Balochi, symbolism of this kind being almost unknown.

The 'Kunjes' or cranes mean women bathing, and the pigeons are their lovers.

This poem may be compared to the Turkoman song translated by Chodzko (*Popular Poetry of Persia*, London, 1842, p. 386, v.).

On a cloudy day with a curtain of shade, the clouds dense in some places and open in others, I make my prayer and petition to the clouds that they may rain upon happy Narmukh, and floods may rush down all the water-courses and torrents. Then will the people hasten round, they will make embankments to retain the water, the pools will be filled. Then the cranes gather together, rising at early morn, they cry out and go into the water, and there they pass a watch of the day, and then come back. The pigeons assemble and sit upon their shoulders. They pound up spices with stones, skilfully they anoint themselves with the spices kept overnight. Thy rings are of twisted gold, twisted by the hand of the goldsmith, excellently have they been wrought by the gold-workers. Thy nose-ring is a gold-mohur set with gems. A worthy man sings these few words to the world :

Come down, O pari, that I may perceive thy perfume.

## XLVIII.

### THE PARIS.

This is a fanciful description of a meeting with the paris on the slopes of Mount Ekbâl, a peak of the Sulaimân Mountains, in the Leghârî Country.

Two days ago I went forth from the gardens of Bâla on my swift mare Mêhlo, Mêhlo who will suffer no bridle, no well-made girths nor stirrups; at early morn I left my home, to see (my love at) Mount Ekbâl, below the hill of Ekbâl. Cold clouds had snowed there, day and

night the snow surrounded me, snow in the dark nights, it was necessary to peep through a veil of snow with a golden fringe. Wild grapes hung ripe upon the precipices,<sup>1</sup> limes with abundance of fruit; the beasts of chase and fowls of the air ate them, the hawks and hungry pigeons, the saints and angels of heaven.

The paris lit a fire on the top of a peak of the mountain. There the heavenly paris gathered, there they gathered clapping their hands. I started forward to seize one; as I came forward they shrank back, and the heavenly paris flew away. I was overcome with astonishment, and stood like a bashful lover. When they had flown high up, the heavenly paris said to me, 'O foolish faqir, foolish and mad art thou. No beings of this world are we. We are the paris of the saints. On the day when thy fate shall come upon thee, and arrangements are making for thy funeral, we will sit at the cross-roads,<sup>2</sup> we will bathe thy heart with water, and fulfil the desires of thy body.'

Give attention, O my friends, my friends and fiery brethren.<sup>3</sup> I shall be wedded to a heavenly pari; my body and my sins I will leave far behind.

#### XLIX.

##### A LEGHĀRĪ LOVE-SONG.

This little love-song from the Leghārī hills is in a style and metre not found elsewhere.

Hearken, my friends, my bold comrades, royal companions. Listen to my songs. I am a poet, a bard. I have gathered a ruby, I have uttered a speech, I have

<sup>1</sup>Wild vines, figs and pomegranates are found on Mount Ekhāt as a matter of fact, but the limes are imaginary.

<sup>2</sup>Where the corpse is carried past.

<sup>3</sup>The same expression will be found in No. XIV.

pierced a pearl. The night before last I saw a heart-enchanting vision like a fleeting dream. Her breast was full as a dumba's tail, her skin like a fresh meadow, her teeth like pomegranates. Thy smile is a flower of slender beauty, a narcissus which wounds the heart. In the abode of fountains we shall both be together body and soul.

## L

## SONGS OF SOHNĀ AND BASHKALLĪ

The two following poems, by Sohnā and Bashkallī, are composed in a corrupt and obscure style in which the Balochi language is mixed with unfamiliar Arabic and Persian words and whole phrases in Persian. An accurate translation is almost impossible, and that which follows can only claim to give the general meaning. The poems are evidently Sufistic, a religious meaning being hidden under the amatory language. This is distinctly stated in the heading of Bashkallī's poem.

## I.

Sohnā son of Bashkallī sings: the Sūrihāni of pleasing speech sings.

To-day, by God's grace, I beheld my charmer like Jamīl the fairy or Sultan Shāpur wearing his crown. There has not been in this age another newly-ripened fairy like her. What claim has the slender cypress to compare to her? Fair pari, dwell but a little while in peace, and spread thy scented curls over thy shoulders, while I make a feeble statement in praise of thy beauty.

On thy forehead is a seal like that of King Sulaimān, by thy arts thou holdest in captivity the jinns and dēvs. For thy needs thou hast the mirror of thy forty perfections; what need is there for the bow of the ruler of the firmament? Thy eyelashes are a paradise to thy lovers, thou exaltest the souls of many poor wretches. Thy slender nose is like a sharp dagger. Like a chief-

tain through the medium of the mirror thou beholdest a mouth of two pearls and a nose without rival. Thou art as a pari seated by the lake of Kaunsar, who had two red lips and whose teeth were jewels all taking their place in an even row in her mouth. Her speech issued from her throat with a sweet tongue, no parrot has a sugared voice like hers.

O lady, by thy womanly smiles my sad heart has been revived, I have made ready a bright-coloured garment in which to present my supplication, and the lover has become as magnificent as a peacock. Thy two breasts are like pomegranates. I may go on picking out thy several beauties for praise, and I keep a reckoning of thy wasp-like waist. Thou liftest thy steps sideways with swaying gait.

All living beings are wont to hang their heads for shame, thy tyrannous beauty has carried me away gaping like a fool, like Majnūn I am borne upon the flood of but two words.<sup>1</sup>

The approaching blessing has entered into my heart; let my state but become known to my rose, and then in a little space I shall quickly become well.

## 2.

Bashkall the son of Sohnā the Sūrihāni of sweet speech sings: on the subject of God he utters some words: in reply to Sohnā he sings,

To-day my love, in the imaginations of my brain, says thou art a ruby of great price growing on a tree of which the price is even as a hundred thousand 'falus'; do not mention it, the jewellers have left me empty and the dealers in civet-like perfumes. Thou hast expressed a desire for scented oils, they drip on to thy priceless girdle. A blazing torch glitters from thy bright shoes,

<sup>1</sup> Possibly the allusion is to Majnūn being stupefied by the utterance of the two words 'Dür bish' by Lailā. See XXXV.

they seem gilded warriors under thy command. All the slender poplar<sup>1</sup> trees have become thy representatives, and the red roses in the garden beds; compared with thee the figure of the cypress in the grove becomes crooked. Many who were low thou hast exalted. Thou art the King and I am the dust under thy feet. Let me never be out of thy remembrance, do not let thy heart forget Adam.

Listen! I will make one representation to thee: 'No one speaks well of a violent ruler. If he first give the poor cause to hope he then makes a powerful safeguard for himself.' Let harsh speech be far from a pearly mouth, let it be as a stone fallen near by, as a weighty rock or piles of stones. Let not fair women, crowned by their countrymen, be moved by every breeze or shower.

Hear my prayer, heavenly hourī; raise the veil awhile from thy brow. Let in thy spouse and put anger far from thy heart. The guardianship of the world is in thy hands. I will praise thee, my heart is with my love. I will travel far in peace and safety, thither where no fear is of my terrible foes.

<sup>1</sup>'Shamshād' seems to bear this meaning here.

## PART V.

### RELIGIOUS AND DIDACTIC POETRY AND LEGENDS OF SAINTS.

#### LI.

##### RELIGIOUS POEMS BY SHAHZĀD SON OF CHĀKUR, WITH A DESCRIPTION OF THE ORIGIN OF MULTĀN.

SHAHZĀD or Shahzād the son of Mir Chākur accompanied his father in his settlement at Multān. There is some reason for believing that he was a man given to religious speculation, as Ferishta states that he was the first to introduce Shi'a tenets into Muhān. His mystical origin according to modern legend [see (3) below] is evidence of the reputation he obtained during his life, and the following poem is in keeping with the historical and legendary accounts. His warlike poem on the expedition to Dehlī has been already given (XVI.), and there is every ground for accepting that now under consideration also as a genuine composition of his. The poem consists of three parts. First, fifteen lines of religious rhapsody in archaic Balochi; secondly, eight lines on creation in a kind of corrupted Persian; and thirdly, twenty-seven lines in Balochi on the four ages through which the world has passed, and the transformations undergone by the town of Multān during these ages. The creation of the horse is alluded to at the end.

This account, although mixed up with Muhammadan names, is of Hindu origin, and Shahzād must have learnt the substance of it after his settlement in Multān. There is a very close correspondence between Shahzād's poem and an account written in Persian (of the Indian type) which I found in 1884 in the Kitāb-i-buyār, or Commonplace Book, of a leading Syāl family of the town of Jhang. I give two extracts from this as appendixes to the poem. The first relates to the four ages of the world and the history of Multān, and the second to the creation of the horse.

Some similar account must have been known to Shāhzād. The names given to Multān in the two accounts do not, however, correspond, as may be seen from the following comparison:

Shahzād's poem.	Jhang MS.
First age, - Bagpur,	- Rāhanpur or Hanspur.
Second " Hasapur,	- Makpur or Bakpur.
Third " Syāhpur,	- Shāmpur.
Fourth " Multān,	- Multān.

The names, however, evidently have a common origin in the local traditions of Multān. The whole account is a curious jumble of Hindū and Muhammadan names. The poem was taken down in 1894 from the recitation of Bagā Lashāri.

#### I. SHAHZĀD'S POEM.

I recite the praises of the Lord, of the mighty Muhammad Mustafā, of royal 'Ali the lion of God. One day I heard a legendary tale in Hibb Hablās, a lamp burning before a mirror with a glow the likeness of which cannot be found. My sight was fixed upon the true form of the King. He created the golden throne of heaven, sweet was his speech and heart-entrancing; his appearance was like unto the Lord of light. He formed the day and night; day and night are of small account to him. He created the open plain of earth and the smoke that went upwards.

<sup>1</sup> There was neither heaven nor heavenly throne, there was neither creation nor speech, there was neither grandmother Eve nor grandfather (Adam). Ibrāhim the Friend of God was not; the ark of Noah was not; 'Isā the Spirit of God was not; the throne of Sulaimān was not. He was himself *He is*, Hamid 'Ali.

Now I will sing in Balochi.

The world was made in four ages. In the first age the Royal Creator made his own country with one hundred and seventy thousand beings therein, and they passed

<sup>2</sup> This passage is mainly in Persian, and at the end of it the poet goes back to the Balochi language.

their own period of existence. In a moment, in the twinkling of an eye, the gathered storm-clouds passed away. Multān was now made Bagpur.

In the second age the Royal Creator made forty human beings. There was no wife nor child among them; pure they came and pure they went, for they were sprung from the Pure One. They too fulfilled their period of existence. The gathered storm-clouds passed away and Multān was now made Hasapur.

In the third age the King and Creator again created his angels, and they fulfilled their period of existence. In a moment, in the twinkling of an eye, the gathered storm-clouds passed away; Multān was now made Syāhpur.

In the fourth age the Royal Creator sounded the trumpet and drum and created for himself a horse which continues to exist till Doomsday. Multān now became Multān.

## 2. EXTRACTS FROM THE ANCESTRAL COMMONPLACE BOOK OF AN ANCIENT SYĀL FAMILY OF JHANG SYĀLA IN THE PANJĀB. TRANSLATED FROM THE PERSIAN.

### (a) Account of the Creation of Heaven and Earth.

In the beginning God Almighty created Mārij Dēv from fire, as it is written in the Holy Qur-ān and the glorious Furqān, 'Wa khallaqa'l-jānn min mārijin min an-nārin.'<sup>1</sup> From the rib of Mārij the Almighty created Mārija (*i.e.* a feminine form of Mārij). These two mated together and two sons were born to them. One they

<sup>1</sup> See Qutub, Ch. 55 (Ar-tahmīn, the Merciful), v. 44. The correct quotation is: 'Wa khallaqa'l-jānn min mārijin min alzīn.' 'And he created the Jānn (or Jinns) from a smokeless fire.' This has been misunderstood and considered by the writer to mean, 'And he created the Jinn Mārij from fire,' Mārij being taken to be a proper name instead of 'a fire without smoke.' It has no doubt been confused with Mārial, the name of the most powerful race of Jinns.

named Jinn, and from Jinn's rib the female Jinni was produced. These two mated together and two sons were born to them; one they named Azrāil, and the other Mahāndēv. From the rib of Mahāndēv Korchabari was produced, and the duration of Earth and Heaven was six millions two hundred and eighty-five thousand years. And from that time Multān was inhabited and passed through four ages.

In the first age they called it Rāhanpur (or they called Multān Hañspur)<sup>1</sup> and in this age it continued inhabited for ninety-two millions four hundred and eighteen thousand years. Īsar Mahāndēv had twelve sons.<sup>2</sup> The first was named Koin, the second Nārāyan, the third Vishan, the fourth Kishan, the fifth Birāhman, the sixth Parmēsar, the eighth Nārsaṅg, the ninth Bhagwān, the tenth Lāt, the eleventh 'Uzza, and the twelfth Īsar Jagannāth.

And Īsar Jagannāth had twelve daughters, their names were these: Mahmāī, Dēvi, Mēstri, Parmēsri, Dēvāni, Bhagwāni, Lañkā, Mathurā, Jamnā, Totlā, Ghazz, Lanikā<sup>3</sup>.

When some time had passed after this in the second age Multān was called Makpur<sup>4</sup> and was peopled by angels for one million eight hundred and twenty thousand and five years. In the third age Multān was called Shāmpur. And in the age of Bakpur forty human beings dwelt in it, and some say there were eighty, but there was no begetting nor generation among them.

And in the fourth age Multān was called Multān, and in that age it was inhabited by horses; there were eight hundred and seven thousand of them in Multān. After eight hundred and seventeen thousand years Mihtar

<sup>1</sup>This is the more probable version. Hañspur corresponds to Shahzād's Hamaper.

<sup>2</sup>Only eleven are actually named.

<sup>3</sup>Only eleven are named, as Lanikā is given twice.

<sup>4</sup>Probably a mistake for Bakpur given below. This is closer to Shahzād's Bagpur.

Adam the Prophet—God's mercy on him—was created.  
From Adam's time till now sixty thousand nine hundred  
and forty-five years have passed.

(b) *The Story of the Creation of the Horse.*

By Khwāja Ḥamidu'd-din Nāgori—God sanctify his venerable tomb—it has been related that when God the Holy and Omnipotent had created Adam—on whom be peace—from the clay which remained in the mould in which Adam—on whom be peace—had been formed, he made four things: first, dates; secondly, grapes; thirdly, pomegranates; and fourthly, the face and eye of the horse. And from the saliva of the Hūris he created Paradise, and from Paradise he made the horse's body, and from Heaven's holy throne he made the horse's back, and from the tree of Tūbā he made the horse's mane, and by his own decree he gave life to the horse. And its perfection is such that he keeps the horse in his own presence and does not entrust it to others; wherefore the Prophet—God have mercy on him, and preserve him—always kept it with him, and was accustomed to clean its head and face with his own illustrious cloak and mantle and to give it barley to eat in the same cloak.

And sins are equal in number to the hairs of the horse.

### 3. THE BIRTH OF SHĀHZĀD.

This legend of the miraculous birth of Shāhzād is current at the present day, and was taken down from the relation of Ghulām Muḥammad Bālāchānī. As far as I am aware it does not exist in poetical form.

Māi, Mir Chākur's wife, had sent for water and was washing her head when a shadow passed in front of her as she sat. She looked around, in front, behind, everywhere, but no one was there. Then she sat down, and

as time went on she became aware that she was with child, and afterwards as time went on the child was born. Chākur was away at Delhi with his army. After the child was born she was sitting rocking it in a swinging cradle when tidings arrived that Chākur had returned and had halted at Choṭi.

Then Māī told a Dom to go to Chākur and to congratulate him, and to say, 'A son has been born in your house, and he has been named Shāhzād.' Mir Chākur was grieved and became very sad, thinking, 'I have been away travelling for three years; what then is this son who has been born?' Then he ordered his army to halt where it was, and it did so. The Dom returned and told Māī how Chākur was troubled and had caused his army to halt. Māī answered and said, 'Go and tell Mir Chākur to come home, and not to grieve, but to say 'Salām' to Mir Shāhzād, for my child has been begotten by the shadow of a saint.' Then Chākur gave his troop the order to mount, and they mounted and rode to Sēvi. When he had alighted there he said, 'Salām to you, Mir Shāhzād.' Then Shāhzād, who was a child of six months old, said from his cradle, 'And Salām to you Mir Chākur, daddy. You have had a long journey. You are welcome home. Are you well? Are you happy?' And he gave him all the news.<sup>1</sup> And Shāhzād said 'I was begotten by the shadow of 'Ali.'

## LII

## THE LAY OF ISĀ AND BARŁ

This short poem is better known than any other specimen of Balochi verse. Leech published a text and translation, and Burton has given a version in *Sind Revisited*, Vol. II. p. 165 (London, 1877).

<sup>1</sup> Shāhzād goes through the orthodox forms of salutation among Baloches, and follows this up by giving the 'hai' or news of what has happened.

of which the original is not forthcoming. Burton no doubt had Leech's text and translation before him, as on the next page he quotes the fragmentary verses given by Leech on the servile tribes (see XXI.), giving Leech's translation verbatim (without acknowledgment). His translation of Isā and Bari, however, contains passages not to be found in Leech or any other version to which I have access. I took down the poem in 1876 from the recitation of Khudā Bakshī, Mārī Dōm, before I knew of Leech's publication. Mr. Mayer has since printed another full version in *Baloch Classics*, p. 33.—I have used all three versions in the text here given, the principal variants being given.

In reciting the poem a commencement is often made from 'The story of the tree is this,' omitting the exordium. It seems probable that this does not form part of the original, as it contains slightly disguised amatory allusions, while the remainder of the poem is a plain story of the legend of the miraculous growth of the tree.

O clouds that drift past, bestowing verdure, sweet clouds of autumn, drive away the cold mists, refrain from excessive anger.

Pass before my eyes; I am thine, O my crown, firefly flitting through the villages, fruit of the tree with snaky locks, O pigeon beloved among women.

The story of the tree is this:

As Isā once upon a time was roaming about and looking upon the countries and regions of the earth Bari was sitting in the desert. He perceived Bari in the desert. Isā then said to Bari, 'Whence dost thou eat thy bread of faith, how dost thou live in the wilderness?'

Bari answered and said, 'Isā, sit here for a moment, and see the power of God.'

Isā sat down for a little while and saw the Almighty's power.

A tree sprouted from beneath the ground. At early morn it raised its head, at fiery noon tide it put forth its buds, at full *gūhar* (about 2 p.m.) it bore fruit, at yellow *dīgar* (afternoon prayer-time) the fruit became red. The tree bore two fruits, excellent food for men.

As it was with them, so, by the hair of thy head, may it be with thee by God's blessing, O good man, and water will flow from the hard rock.

These are the wanderings of the far-famed darvesh.  
Assembly, repeat the Kalima.

## LIII.—LV.

These three following poems are expositions of the popular creed of Islam as held among the Haloches.

No. LIII. is by Brâhim Shambâni, who was living at Âsmî in 1876 and there recited this and other poems to me. The other two by Lashkarân Jistkâni were obtained at the same time.

It will be observed that a strong bias is shown towards the Shi'a doctrines. The 'châr-yârân,' the four Khalîfs who succeeded Muhammad, are only once alluded to, while great stress is laid upon the reverence due to the twelve Imâms, the five holy persons (panj-tan), viz., Muhammad, 'Ali, Hasan, Husain and Fâtimâ, the forty Abdâls or saints, and the Pirs presiding over local shrines. Yet none of the authors would admit that they were anything but Sunnis, and the immediate successors of Muhammad (Abûbekr, 'Umar and 'Uthmân) are recognized and not cursed as among the true Shi'as.

A considerable part of Brâhim's poem and Lashkarân's second poem is devoted to the four Archangels and their duties, but their names are incorrectly given by Brâhim and not at all by Lashkarân. Brâhim substitutes the name Wahf (inspiration) for Jibrâil (the Archangel Gabriel), who is especially associated with the inspiration of the Prophet. He puts Azrâl, that is 'Azrâl the Angel of death, in the second place instead of the third. Mikâil (the archangel Michael) is omitted and Khwâja Khidr (the prophet Elijah or Iâs according to some, and in India considered as a sort of river-god) takes his place. Fourth comes Isrâfil, described as the Trumpeter, and Shanân (Iblis) is put in as the fifth, who lost his position by rebellion.

All the poets give vivid descriptions of the day of judgment, the terrors of hell and the joys of paradise, and mention the classes of men who will receive rewards or punishments.

The poems throughout are pervaded by a tone of earnestness and sincerity, and bear a strong resemblance to medieval poems dealing with similar subjects, such as the Anglo-Saxon 'Be domes dæge.'

It will be noticed throughout that the greatest virtue is generosity, the crime demanding the most severe punishment is avarice. This is in keeping with the Baloch code, according to which the bountiful man, the free giver, deserves the greatest praise, and the stingy and avaricious man the greatest reprobation.

## LIII.

Brâhim Shambâni sings.

I too am God's servant. I sit and say Allah! I repeat the name of God. I remember Murtaza the King who has poured a torrent into my heart, and the pure Prophet who sits upon his throne to do judgment and justice. The true God is very merciful. With him is neither greed nor avarice; nor is he father of any fair son; nor is there mother nor sister with him. I cannot tell who has begotten him, nor can I fathom his might.

Five angels stand close to him in his service, to do his bidding. The first is Wahi (Inspiration, that is Gabriel), and then Arzél ('Azrâ'il). The third is Khwâja Khidr, and the fourth (Isräfil) with trumpet to his lips sends forth the wind that blows over the wicked world. Last there is Shaitân, who rebelled on account of the creation of mankind.

He sits alone and adds up the full reckoning of each man. Then he gives his order to Arzél to take his breath at once, who looks not at good nor evil, nor heeds prayer nor supplication; children he takes away from their father and mother. He takes neither money nor sheep nor goats with them, he carries men away by the hair of their heads. There is no pity in his stony heart, nor does he hate any man.

The poet Brâhim has spoken.

Listen to my song, to the story of the Divine Lord. Thus have I heard with my ears. There was no heaven nor earth, nor Mother Eve nor Adam; this world and land was fire. In a moment he built up

the firmament, by his might he made the water, from the foam thereof he created the dry land, he spread abroad the mountains and the trees, and set them upon the earth, and the smoke he made to go upwards. He created the Seven Heavens, the Garden of Paradise and Hell.

And these are the tokens of Paradise. A tree stands by the gate to shade the city. The fruit of the garden ripens at all seasons. By his power there are figs and olives, grapes, pomegranates and mangoes and the scent of musk and attar. There the peris may not enter in. In that place is the assembly of the generous who are equal to the martyrs and sit with the King Qāsim (the divine distributor), and in the court of King Hussain. Beds and couches are spread for them. Fairy-like houris are their attendants and stand in their service. There those heavenly men eat of the fruits of Paradise. This is the description of Paradise.

Attend, oh young men! I have beheld the greatness of God, of the Lord who makes and mars. I have seen, and am terrified, how hundreds of thousands are born, and if He does not give breath to their earthen bodies, their souls go to meet their fate. Some are Lords of the land, some are poor and hungry. I am not an open-handed chief, I fear how I shall speak. I ask of mullās, of some of those who keep the fasts and repeat many prayers and daily say the name of Allāh. Companions in the way of faith, ye are associates of God! Some humble men enter in, those who repeat the Kalima day by day, and those who die a martyr's death; they are called flowers of martyrdom and a place is given them in the garden of Paradise; they receive gifts and rewards and houris in pairs wait upon them; they go even before Kings. O men, be not angry. Mullās and blind Hāfizes obtain heaven according to their fate, and receive the favour of the Lord, and God gives them what gifts he will.

I make my petition to my religious guide in the pure Prophet's Court. Preserve me from doomsday, from the fiery flames of hell! Build as it were a bridge for me over the way of *Širāt*, let me pass over straightway, and let me enter into Paradise by the order of God the Creator! This is my judgment and justice.

Oh assembly, repeat the Kalima,

#### LIV.

##### RELIGIOUS POEM BY LASHKARĀN. I.

Lashkarān son of Sumēlān sings: the Jistkānī, the friend of holy men, sings: he praises God and the Prophet; he praises the twelve Imāms, the fourteen holy Innocents and the forty Abdāls.

First is the commemoration of God's name and the recognition of the Prophet and the Word, and Haidar (*i.e.* 'Ali) the Ruler of the faithful, who smote the *Khaibar* of the infidels.<sup>1</sup> The four companions (*i.e.* the four first Khālīfs) are without doubt powerful at the gate of faith.

There are two red roses of Heaven, Hasan the King, Husain the Prince, Haidar's generous sons (jewels). In the Divine Presence stand the twelve Friends (Imāms). Fourteen confidential messengers ride forth, and forty Abdāls (saints) ready to help, that give utterance to the Words of the Lord.

Petitioners at the gate of thy Treasury never return thence empty. The Prophet the Lord of Creation preserves men by his mercy. No man is free from sin. I am in dread of thy wrath, when Munkir and Nakir

<sup>1</sup> That is in Muhammad's war against the Jews of Khaibar in the Hajjāz, from which 'Ali has received the Persian epithet of *Khaibar-sīrāz*, Destroyer of Khaibar. The name has been transferred to the celebrated pass near Peshawar.

question me, when the clouds come rolling up, and turbaned heads are laid low. A fiery club many *maunds* in weight they heave up with both hands. God preserve my body in the heat of that fierce fire! When I have gone through that narrow pass clouds again gather in front of me. Have mercy on me at that time! O prophet, thou who sittest enthroned, skilful to weigh with the balances, put forth thy own hand!

He gives his orders to the sun at that very moment of time (*i.e.* the last day), it will come upon creation, by the eyes of the mighty one hell-fire is seen to be lighted: The earth heats like copper, the son will not honour his father, brother will be separated from brother, the child taken away from the mother. Each must bear his burden on his own head, each is entangled in his own sweat. Eve and Adam are departed, they have gathered what their hands have sown. God guard all Musalmans!

I make my supplication to the Almighty, the Lord Merciful and Compassionate. Grant my request through thy righteousness, show thy mercy with universal benefactions. Let me pass, behind his Presence, over the sword-edge of *Sirāt*. Those who are misers, cowards and usurers lose their souls in their reckonings, the *Qārūns* (Corahs) are the world's carrion, they are ever seeking after profit and attend neither to Pir nor Murshid. These wretches groan in their grief, and are cut off from the scent of Paradise. Their eyes are fixed upon the sun, so that their heads boil in hell.

My brethren and friends, hear the lay of a Rind.

The story of the generous is this: Their sins are forgotten, they sit in the same rank as those who die for the faith, they pluck the fruit of the *Tūba*-tree by the golden halls of Paradise and the divine fountain of *Kauñsar*,<sup>1</sup> and their hair is combed by the petitioners whom they have helped.

<sup>1</sup> The Arabic *Kawfiar*, the Nectar streams.

Let me cherish my Pir, the Husaini, sun of light and fosterer of the poor, Murād Bakshah Shāh,<sup>1</sup> who comes down as a light to his disciples. Also Shāhbáz<sup>2</sup> the generous to his friends, a firm embankment erected by the Ruler of the Faithful. Turēl also has come to that spot, following on the tracks of Hajdar. The five Holy ones are first worthy of honour.

Let me repeat the Kalima of the Prophet.

#### LV.

##### RELIGIOUS POEM BY LASHKARĀN. 2

Lashkarān son of Sumēlān sings: the Jistkāni, friend of saints, sings: he sings some words in God's honour, he sings the praises of the five Holy ones and of the twelve Imāms.

Mighty in the Lord, he is without companions, by his power he has created the world. God is King, Muhammed his minister. 'Ali is the helper and attendant of the Imāmat.

There are four archangels at the holy gate.

One (Jibrāil) is the ambassador to the prophet.

The second (Mikā'il) rides upon the storm-clouds.

The third ('Azrā'il) wanders about to destroy and build up.

The fourth (Isrāfil) has the trumpet at his lips, his loins girt, his eyes on his Lord. The North wind blows from his mouth, and, when the Lord commands, he sweeps all things away.

The pure spirit looks upon his creation; one half he colours like a skilful craftsman, and half he leaves plain with troubled life. My soul! Do not possess thy heart

<sup>1</sup> For this saint, Pir Mirād or Murād Bakshah, whose proper name was Muhammad Husain, see Burton's *Sindhi*, 1851, p. 222. His shrine is near Thatta in Sindhi.

<sup>2</sup> That is Lal Shāhbáz of Schwān in Sindhi, also known as Jīvā Lal. See Burton's *Sind Revisited*, 1877, Ch. XXV.

in grief; the last abode of all is the same, in the dust and clay. The prophet is responsible for all creation, men of the faith carry their own provisions for the journey, the five times of prayer and fasts for their sins.

Debts are due to God by his slaves, for till now all are mad and out of their minds; the Mighty one will demand his debts, our hope of paying is in our surety. With my hands I cling to the skirt of thy garment, my eyes are open and I am in perplexity.

Upon his throne he sits at the Last Day. He orders Ja'far the Imām to make an attack on the unbelievers, to beat the gong of the faith against the ranks of the heathen. Men and horses fall in the midst as a tree sheds its leaves. He breaks into the rear of their army, and they become runaways and cowards when they behold the Lord Jesus. The Prophet strikes by God's command, and the unbelievers' heads are cut off from their bodies. Then the clouds gather and the rain falls down, a heavenly rainbow appears on the storm-clouds, by God's mercy the rain falls and the ground is cooled. Then again the Prophet will make his proclamation to the four quarters of the earth, and a garden will bloom for those stedfast in the faith.

## LVI.

## THE LAY OF TAWAKKULĪ.

The author of this poem was Tawakkulī, a Shérāni Mart, who died about 1885 A.D. I took it down from the recitation of Bagā, a Dom of Rankhan. It is rather a didactic than a religious composition.

The day before yesterday I came through the desert country following the track of the wild beasts under the mountains. I came near my beloved Samal's house, and found that rose-coloured spot deserted. I quickly became anxious with many doubts, and I sent out trusty scouts

to all four quarters. If the King knows upon his throne, good luck will come to the ripe fruit of his garden. Wheresoever may be the appointed place for the expedition, let the armies come to the spot agreed on.<sup>1</sup>

I remember Allāh and 'Ali, and I recognize the difference between friend and foe as well. Where is my beloved friend Samal? She is not shut up as an idiot in a lock-up, nor is she in the prison of the English. She is staying at Chotī in the uneven country with the heroes descended from 'Ali,<sup>2</sup> the generous children of the lion Jamāl Hān. In the morning a call came from the Sāhib, and the Chiefs girt up their loins to meet him preparing for the stages of the road. I came to a town embowered in palm-groves, and entered into the bazaar of Dēra.<sup>3</sup> I saw a Kanjari, a woman like a peacock, who came swaying her body looking like a moon on the fourteenth day. She had sprinkled her plaits with scents of attar and sweet musk.<sup>4</sup> A vile custom is that of the women of Dēra. I will not change Samal's customs.

Come, O my Chiefs given to drunkenness, do not waste your strength in towns, nor quench your thirst with abominable strong drink. I have met with excellent Malang the hero, who yesterday saw Bahār Khān in his wanderings. 'Come,' he said, 'for there is some manhood in you; come, for I have a message from your fair love Samal, whose eyes are red with weeping and distress.'

So I paid my salutation at the Shrine of Sarwar the Sultān.<sup>5</sup>

<sup>1</sup> This passage is very obscure.

<sup>2</sup> That is with the Alāni Leghairs of Chotī.

<sup>3</sup> The town meant is Dera Ghazi Khān, which is surrounded by groves of date-palms.

<sup>4</sup> Line 29 is unintelligible.

<sup>5</sup> That is to say he started from the low country of Dera Ghazi Khān and Chotī for the Marti hill country by the Pass of Sakhl Sarwar, visiting the Shrine there on the way. The saint is generally spoken of as Suhār.

## LVII.

THE PROPHET MOSES AND SULTĀN ZUMZUM, AND  
OTHER TALES OF MOSES.

The following poem is compiled from two versions, one dictated to me in 1893 by Bagā Dom of Rankhan (*a*), and the other taken down by Mr. Mayer (*Baloch Classics*, p. 31) (*b*). Both versions are defective, (*a*) omitting lines 4-11, 20, 21, 25-30, 44-47, and 50-55, while (*b*) does not contain lines 17-19, 22-24, 34-39, and the long passage 60-77, describing Sultan Zumzum's sufferings after death. Even this description of the tortures of the Inferno is evidently imperfect, as only two classes of offenders are mentioned, viz., women who have slain their children and men who have led their brethren's wives astray.

The Prophet Mūsā or Moses is made the medium for conveying the admonitions of the deceased Sultan Zumzum. Mūsā figures in many narratives current among Mosalmāns generally, in which the workings of Providence are illustrated. These are often variants of that given in the *Qur-an* (Ch. XVIII, 59-81), in which Al-Khiḍr conveys instruction to Mūsā by various acts not easily understood by him. A similar tale will be found in Alif Laila (Lane's *Arabian Nights*, II. 577). The three stories which follow the poem are of this description. The original texts are not given here, but will be found in my *Baloch Text-book* (Lahore, 1891), stories XXVIII.-XXX.

## LVII.

The Lord Moses loved to wander about the country, and once while on a hunting expedition he saw a skull lying in a desert place. Black-headed worms had taken up their abode beneath the ears, the sockets of the eyes were full of earth and filth, and the hollows of the nostrils were full of fine dust, and the dried-up teeth had dropped out of the fair mouth. The Lord Moses put up a prayer to the Holy Lord. 'Grant a petition of mine, Oh Lord. My request is this; give back his breath to this thy slave of earth.' By Allāh's command, life came into that old head, and Moses then questioned the old head.

Seven times did that bony skull fail to reply, but the eighth time the bony skull spoke.

Stand thou there, my lord, I have something to tell to thee.

I was a king, Sultān Zumzum was my name; I was a king, but I was blind in my rule, tyrannical and violent to the poor. I had wealth beyond that of Qārūn.<sup>1</sup> My cattle were more than any of my people possessed; I had as many herdsmen as the people had cattle. Thou hast a herd of three thousand<sup>2</sup> camels, but I had three thousand male camels fit for lading; three thousand young men rode in my company, every one of them with golden rings in his ears. As many as all thy followers are drank of my cup (*or* ten thousand men drank of my cup every evening) when my loud drums sounded forth; I had three hundred fair women as my concubines, all their clothes studded with jewels and pearls, and two thousand men were my slaves bound to my glory. Five hundred hounds I had and seven hundred hawks and falcons. They used to spread out mattrasses and race the horses on them, for the dust flew up from the horses' hard hoofs, and (they said) 'let not the dust fall on Zumzum's turban.'

One day I had the fancy to go a-hunting. I saw a wild goat in the jungle, and spurred my mare after it. The goat thereupon went up into the sky, and on that I was seized by the delirium of fever. First of all I wandered in my speech. Men came saying they would administer medicine to Zumzum, but not one man in my following had with him a remedy against the Angel of Death.<sup>3</sup> Charms and medicines are not scattered about

<sup>1</sup> Qārūn (Korah) is proverbial for his wealth. See the *Qur-an*, Ch. XXVIII, 76-82.

<sup>2</sup> *Lit.* thirty hundred.

<sup>3</sup> Mālikūtūn is a corruption of Mālikul-maut the Angel of Death, i.e. 'Anūl.

like little pebbles. One hundred and thirty remedies I had with me in my coloured pouch, but when he swoops down he comes on a man without warning. The Angel of Death came with his evil countenance; four feet he had and eight hands with claws. One of those eight he put forth towards me, and with a thousand insults he took away my breath. He dragged out my breath, and they carried away my body to bury it, and then I was decked out like a *tābut*, my sons and brethren sat and gazed on me with their eyes; my sons and brethren bore me out on their lordly shoulders. In my very presence they dug a narrow-mouthed grave, they lowered me into it, and plastered it over my head.<sup>1</sup> It was a shock when the worthy corpse-bearers turned their backs. They buried my body and went away, and whether I would or not the Lords of the Club<sup>2</sup> came to me, they raised their clubs and struck me in the face, and pounded my body into grains of earth and fine dust. Ants and worms feed under my ears and black wasps have taken up their abode in the hollow of my nostrils. My withered eyes are filled with earth and sand, and my dry teeth imitate the appearance of betel-nut.<sup>3</sup>

For a moment I stayed in that place. Women came by with the hair of their heads all twisted. These are those women who have killed their little children; they ground them with a millstone from the skirt of the mountains, and they fought bitterly over the blue water.

For a moment I stayed in that place, and men came by with their faces and beards all dried up. These are those men who did wicked deeds, and cast their eyes upon their mothers-in-law, and the wives of their

<sup>1</sup> Tombs in Northern India are generally heaps of earth of which the surface is covered with mud plaster mixed with chopped straw to give it tenacity.

<sup>2</sup> Menkir and Nakir.

<sup>3</sup> There is evidently a gap in the narrative here, and what follows is but a fragment of an account of the punishments inflicted on the wicked.

brethren and sons, and put their brethren's honour under their feet.

Now I will pass on, and tell the youths who follow after me to mortify their passions in God's name. Without dissimulation give hospitality to all comers. Leave me now and do good to the poor.

[Rejoinder of Moses.]

Thou wast a king blind in thy government. Thou wast violent when thou shouldst have done justice to the poor. Hadst thou but spoken with a tongue of milk thy voice and cry would have reached even to heaven.

## LVII.

### STORIES OF MOSES.

#### (a) THE RICH AND THE POOR

The saint Moses, the Friend of God, once went to God and said, 'Thou art the Lord of Creation, and among thy people one is hungry and one is full, one is poor and one is rich. Wilt thou not make all thy creatures satisfied?' And God said, 'As thou wishest, so will I do.' With God it was easy, every man became full and happy. Moses, the Friend, then returned to his home.

Then God commanded his angels to go forth and overthrow the house of Moses, and therewith the house fell down. Then Moses said to the people; 'I will pay you your wages if you will build up my house.' But they all said, 'We will not build it,' for everyone was well off. Then Moses pondered in his heart and said, 'I first prayed to God to make all men satisfied, and he has done so. Now no one will build my house, what shall I do?' He went back to God, and sat down sadly. God said, 'Moses, thou art my friend, why sittest thou there so sadly?' Moses answered and said, 'Lord, do

not ask of me. I prayed thee to make all men satisfied. Now my house has fallen down, and no one will build it up.' God said, 'Thou didst ask of me to make all men satisfied, but, if all men are satisfied, how will work be done? Who now will build up thy house?' Moses said, 'Lord! make things as they were before.' And it was so, some were full and some were hungry. Moses came back to his home, and called the people together to build his house. Many labourers came for hire and built it up, and the house of Moses was completed.

## LVII. (b).

## MOSES, THE FAQIR, THE GAZELLE AND THE SNAKE

Once the Prophet Moses was going along the road when he met a Mulla, who had his bowl for ablutions in his hand, and was clothed in a garment of prayer.<sup>1</sup> He asked Moses whither he was going, and Moses said, 'I am going to the Divine Presence.' He said, 'When thou comest into the Presence I beg of thee enquire for me whether I, who have performed so much service, said so many prayers and kept so many fasts, shall have my abode in Heaven or in Hell.'

Moses passed on thence, and he saw a Faqir standing there with a staff in his hand; he was a bhang-eater and a drunkard. He asked Moses whither he was going, and Moses replied that he was going to the Divine Presence, and he said, 'Enquire for me from God whether my abode shall be in Heaven or in Hell.'

Then Moses went on, and he came to a parched-up desert, and there he saw a lame gazelle standing, and the gazelle said, 'O Moses, whither goest thou; and Moses said, 'I go to the Presence of God.' Then the gazelle said, 'I am dying of thirst, if it rains I will drink water. Enquire for me when it will rain.'

<sup>1</sup> That is he was outwardly devout.

Moses passed on and saw a black snake (*i.e.* a cobra) coming towards him. The snake asked whither he was going, and he replied as before. Then the snake said, 'Make this request for me. The poison in my head has become too much for me. May I have permission to bite some one, so that it may be diminished?'

Then Moses the Friend came to the Divine Presence, and first he presented the petition of the Mullā who had said so many prayers. And God said, 'His abode shall be in Hell.' Then Moses asked where the abode of the drunken Faqir should be, and God said, 'His abode shall be in Heaven.' And Moses said, 'How shall that man's abode be in Hell who has performed so much service, and his in Heaven who has acted so wickedly?' But God said, 'When thou goest back to the Mullā, say to him thus—I have seen a wonderful sight in God's presence, a hundred camels passed through the eye of a needle. He will not believe it, but will say that it is false, wherefore his abode has been fixed in Hell. Then say the same to the Faqir, and he will believe it, wherefore his abode is in Heaven, because the Mullā will not believe and the Faqir will believe.' Then Moses said, 'I saw a lame gazelle, who is dying from a three-years' drought, and he asks that by God's mercy it may rain and he may drink water.' And God said, 'Tell that gazelle that it will rain in the seventh year, and then he may drink.' Then Moses told about the snake, and God said, 'Tell that snake that, in a certain place, there dwells a goatherd, living alone with his mother; he may go and bite that goatherd.'

When Moses the Friend returned he saw the snake sitting there coiled up, and the snake asked for his news, and Moses said, 'Thou hast permission to bite a goatherd who dwells in a certain place.'

Then he passed on, and perceived the lame gazelle, and he told him how God had said, 'It will rain in the

seventh year, and then thou mayest drink.' Then the gazelle sprang into the air with joy, crying out, 'There is still a God, there is still a God.' And at that moment the rain fell, and the gazelle drank.

Then he passed on, and he saw the Faqir standing, who asked him his news, and Moses said, 'Before I give thee the news, I must tell thee of a wonderful thing I have seen.' The Faqir said, 'What wonder hast thou seen?' Moses said, 'I saw a hundred laden camels pass through one needle's eye.' The Faqir said, 'Thou sawest a hundred camels pass through a needle's eye, but if God should lift up the whole universe and cause it to pass through the needle's eye, is it not in his power?' Then Moses said, 'Thy abode is in Heaven, Faqir.'

Then he passed on and saw the Mullā, who asked his news. He replied, 'I saw a wonderful thing in God's Presence, a hundred laden camels passing through the eye of a needle.' The Mullā said, 'O, Moses the Prophet! Utter not such falsehoods. How can a hundred camels pass through a needle's eye? Tell me now where my abode shall be.' Moses said, 'Thy abode is in Hell.' On this, the Mullā dashed down the bowl which he held in his hand, and broke it to pieces, and went on his way.

Moses too passed on his way, and thought to himself, 'How will the snake bite the goatherd?' Walking on, he arrived in the evening at the goatherd's house, and the mother was sitting there. She asked him who he was, and he said he was her guest. She pulled out a piece of palm-leaf matting and gave it to him to sit on. He sat down on the mat, and in the evening the goatherd came home with his flock of goats, and called to his mother, 'Bring out some fire, I have seen a snake.' She took out some fire, and then Moses saw him bring in a snake which he had killed. Moses said, 'Bring me

that snake and let me see what sort of snake it is.' When he had brought the snake, Moses saw that it was that very snake to which he had given the message. Moses passed the night there, and the goatherd gave him bread, milk and food.

In the morning Moses went to the Divine Presence and said, 'O Lord! Thou gavest permission to that snake to bite the goatherd, and now the goatherd has killed the snake. Why is this?' God said, 'The days of that snake were accomplished; it was appointed that he should die by that goatherd's hand, and I sent him there because his time was fulfilled.'

Then Moses said, 'O Lord! By thy order I told the lame gazelle that rain would fall in the seventh year, but thou madest me a liar, for it rained that very moment.' God said, 'I was pleased because the gazelle was happy and repeated my name and still kept his trust in me; wherefore I caused the rain to fall. And the abode of the Mullā which I first said should be in Hell I have now made in Heaven for this cause. When he broke his bowl a drop from it fell into the mouth of a thirsty ant. On account of that ant's blessing the Mullā's abode will be in Heaven.'

### LVII. (c).

#### MOSES, THE HORSEMAN, THE CARPENTER AND THE OLD MAN.

One day Moses the Friend of God was walking along and sat down by a well, and washed his face and hands, intending to say his prayers. Looking back he saw a horseman come to the well, tie up his horse and lay down his weapons. Then he untied from his girdle a purse containing a thousand rupees and laid it down, took off his upper garments and bathed; put on his clothes again, girded on his weapons, mounted his horse and rode off.

forgetting the purse which lay there. Then a young carpenter came and bathed; he saw the purse and took it away with him. Then an old man came and bathed and put on his clothes again. The horseman came back, as he had remembered his money, and said to the old man, 'My purse was lying here; if thou hast seen it give it me.' The old man said, 'I have not seen it.' The horseman, who was a Pathān, said, 'Thou hast stolen my money, no one else has been here. I will not let thee go, give me my money.' The old man said, 'I know nothing of it.' Then the Pathān drew his sword and struck the old man on the neck, so that his head flew off. When he had killed the old man the Pathān mounted and rode away. Moses the Friend saw this sight, and went to God and said, 'I have seen a strange thing,' and he related the whole story. Then God answered and said, 'The grandfather of the carpenter who took the money built a house for the Pathān's grandfather. His wages amounted to a thousand rupees, which the Pathān's grandfather did not pay. Now I have given him back his due. But the grandfather of the old man, whom the Pathān killed, had killed the Pathān's great-grandfather, so the price of his blood was still due by the old man, and I have recovered that blood from him; I have done justice to both this day.'

## LVIII.

## THE ASCENT OF THE PROPHET TO HEAVEN.

This version of the legend of the Mi'rāj or mystical visit of Muhammad to Heaven does not, as far as I know, exist in metrical form, but as it is of considerable interest and illustrates the purely anthropomorphic form that such narratives assume among the Baloches as well as among other uncultured races, I give it here in prose form as I took it down from the dictation of Ghulām Muhammād Bālīchānī in 1884. It has not been published hitherto.

On the day on which the Holy Apostle of God ascended to Heaven in the Mi'rāj, the Angel of Inspiration (Wahī, i.e. Gabriel) carried him up, and he passed above the seven heavens. Then the Angel said, 'I may go no further, my wings will burn.' Then the Saint Dastgir the King, whom they call Hazrat Pir,<sup>1</sup> came and gave him his shoulder. The Prophet set his foot on the shoulder and went up. Then the Holy Prophet gave this command to Dastgir Bādshāh, 'My feet rest upon thee, and thy feet shall rest upon all other Pirs.'

He went on and met a tiger standing in the way. When the tiger opened its mouth wide, the Prophet drew the ring from his finger and put it into the tiger's mouth. And now, as he went on, and presented himself for his Mi'rāj, God gave this order, 'Put up a sheet between us, as a curtain.' The sheet was put up; God was on one side, and the Apostle of God on the other. Then God said, 'My friend!' and the Apostle said, 'My friend!' Then God commanded as follows:

I have created thee, and I have created the world, the land and the firmament for thy pleasure. Had I not created thee I had not created the rest of the universe.

Then the Apostle said :

Lord! I have come hither to see thee.

God commanded as follows:

O my friend, I have made thee a promise that one day I would show thee my face. If thou wouldest see it at this time I will show thee my face even now, but if thou wilt look upon it on the Day of Judgment, together with thy people, then I will show it unto thee upon that day.

The Prophet said :

<sup>1</sup>This saint is identical with 'Abdu'l-Qādir Jilāni (see Crooke, *Popular Religion of Northern India*, I. 216, and Temple, *Legends of the Pashas*, II. p. 153).

I will look upon it on the Judgment Day, that my people too may see thy face.

Four score and ten thousand times did they converse in one night, and in that one night eighteen years passed.

When food was brought in for the Apostle of God, he said:

Lord! I have not at any time eaten bread alone.

And God commanded and said:

Eat, and One will eat with thee also.

And as the Prophet ate his bread, a hand kept coming forth from beyond the sheet and taking up the food. And the ring which he had put into the tiger's mouth he saw upon a finger of that hand, and knew it to be his own.

Then the Prophet received permission to depart, and he returned and came to his own home. And as he arrived the chain of his door was still swinging as it had been swinging at the time he went away. Having come in, he related what had happened and how he had returned so rapidly, and how eighteen years had passed in one night. Then a Hindū grain-dealer<sup>1</sup> said, 'See what a great man he is and what great lies he tells!'

On a certain day by God's will it happened that the shopkeeper had caught a fish and gave it to his wife to scrape, and said, 'I am going to the creek to bathe and to fetch a pot of water.' He went to the bank of the river, took off his cap<sup>2</sup> and laid it down with his shoes and his waterpot, and went into the river to bathe. He dipped under the water, and when he emerged he perceived that he had become a woman. His clothes

<sup>1</sup>The word Bakkal (Ar. bāqqāl) is always used by Baloches as meaning a Hindū Bāzār, or money-lender and grain-dealer.

<sup>2</sup>The Hindūs in Balochistan and the Dēnājīt were not allowed to wear turbans, but skull caps only, and this practice still prevails.

were not lying there nor his waterpot; it was another land, another place, and he was a woman! He sat down naked on the bank, and a horseman came by and made him mount on his mare's saddle-bow in front of him, carried him away to his own town and married him. Seven children were born to him. One day he took the last child's clothes to the river-bank to wash them, and having washed them spread them out in the sun, and went into the water to bathe. He dived under the water, and on coming out saw that he was a man again, and was back in the first place; the waterpot, the cap and the shoes were all lying there, he was that very shopkeeper. He went back quickly to his home and saw his wife scraping that same fish on one side. His wife said, 'Didst thou go to the river, or turn back half way? Thou hast come very quickly.' 'Woman,' he said, 'I have passed many years,' and he told her all his story. Then he confessed that the Prophet's tale was true, and became a Musalmān.

Afterwards the Prophet fell ill, and some one came and knocked at his door and rattled it. He said to the maid-servant, 'Go and see what sort of man he is, what is his description.' The maid-servant went out and saw him, and said, 'His appearance is not that of a man of these parts.' The Apostle said, 'This is 'Azrā'il come to take my breath. Go and say, "There are still eighteen years of life remaining to me. Go and enquire from God whether it is not so?"' The maid-servant went and said this, and 'Azrā'il went to God and said, 'Lord! Thy friend says that he has still eighteen years to live. What is thy command?' The Lord commanded as follows: 'Go and tell my friend that he passed through those eighteen years in one night at the time of his mi'rāj, and say, "If it is thy desire I will add yet a thousand years to thy life, but if thou wilt abide by the law thy time is now."

'Azrā'il came and explained this to the Prophet, who said, 'I am willing—Pass in.'

Then 'Azrā'il came in and began to press on his breast to drive out the breath. The Prophet said, 'Azrā'il, dost thou use as much force to my people as thou art using to me now?' 'Azrā'il answered, 'To thy people I use the force of five fingers, but to thee I am using the force of but one finger.'

Then the Prophet said, 'Press upon me with the force of all five fingers, but upon my people with the force of one finger only.' And with that the Prophet passed away.

## LIX.

### LEGENDS OF 'ALI.

#### I. THE PIGEON AND THE HAWK.

The text of this poem was taken down in 1884 from the recitation of Ghulām Muhammād Bālāchānī, and it was included in my *Balochi Text-book* of 1891, but has not been translated. The heroic 'Ali of Muhammadan history here appears rather in a Buddhist guise as the merciful lord who was prepared to sacrifice himself rather than let an animal suffer. The Jātaka of King Cīvi is almost identical : A stupa in memory of the self-sacrifice of the Bodhisattva was erected in Udyāna, and it is represented in a sculpture from Amarāwati [S. Julien, *Hōsuen Thsang* (Paris, 1857), Vol. I., p. 137; and Foucier, *L'Art Gréco-Bouddhique* (Paris, 1905), p. 270].

A hawk and a harmless pigeon both struggling together fell into the King's lap, and the hawk first prayed him for help, and said :

Hail to thee 'Ali, King of Men, Thou art certainly the Lord of our faith.

I left my hungry children on the bank of the Seven Streams on a deep-rooted tree. I have come swooping round that I may find somewhere some kind of game to take to my ravenous young ones. Do not take away

from me what I have hunted and caught, for thou knowest all the circumstances.

Then the pigeon made his petition :

Hail to thee 'Ali, King of Men, Thou art certainly the Guardian of our faith.

My story is this. I left my hungry children on the slopes of Mount Bambor. I came here that I might pick up some grains of corn to carry to my starving brood. I have been seized by this cruel hawk who has taken me to tear me open. Now give me not to this ravenous hawk, for thou knowest everything that has happened.

He called to his servant and slave :

'Kambar, bring me my knife.' He laid his hand upon his thigh. 'Come, hawk; I will give thee some flesh.'

Then he cut out as much of his own flesh as was equal to the weight of the pigeon, and even a little more.

The harmless pigeon began to weep. 'He is not a hawk, nor am I a pigeon, we are both angels of God whom he has sent to try thee, and well hast thou endured the test!'

## LIX.

### 2. THE GENEROSITY OF 'ALL

This poem was taken down at the same time as the preceding one. A prose narrative, of which the text is included in my *Balochi Text-book* (No. XXXII. 1), fills up some gaps in the poem, and finishes by stating that the blind beggar to whom the caravan was given was Salgi Sarwar himself, the celebrated saint of the Nigah Shrine. Kambar, the name of 'Ali's servant, means coloured, and he is supposed to have been a negro. It is generally believed that the Kambarani Brahois, the clan to which the Khan of Kelat belongs, are descended from Kambar.

Ahmad son of Shorai sings : he sings the praises of the Lord 'Ali: he sings of the day on which the Lord 'Ali was sold.

Ahmad tells a tale of the King of Men, a tale of the King of Men, the glory of the King.

A petitioner came and said with downcast countenance : 'Give me some money that I may marry my seven daughters. Seven daughters I have, who sit at one hearth, but I have no money and the rest of the tribe does not know.'

'Ali called Kambar to him at early morn. 'Kambar, bring a white turban and bind it on this old man's head.'<sup>1</sup>

'Thou hast brought me out of the town, whence wilt thou get the money?'

'Money I have none that I can give thee. Take me by the hand and sell me in the streets of the town, sell me there, where I will fetch the price of a hundred men, and bring a strong mule to carry away the money.'

The money was paid by a wealthy woman of Gaurāni.<sup>2</sup>

'What man is this who is sold for the price of a hundred men?'

'Ali then said with his pearl-shedding mouth, 'Haidar is my name. I can do every kind of work.'

'Take a hatchet and go out to cut wood.'

He came into the jungle which lies above Gaurāni, and there Haidar went to sleep with happy dreams. Then tigers fell upon the beasts of burden and began to tear them to pieces. The king awoke from his happy dreams. First one tiger and then three others came out of the jungle. He took them by the ears and loaded them like black donkeys and came in by the upper gate of Gaurāni, all the four tigers roaring with one mouth, and came to a stop under the Rānī's palace.

'Stop thy tigers, and the whole town will become Musalmān at once.'

<sup>1</sup>The prose narrative here adds that Kambar brought the turban and bound it on the petitioner's head, and then 'Ali said, 'Come and I will get you the money,' and took the old man away into the open country.

<sup>2</sup>Gaurāni, that is the town of the Gaurs, Gabra or Unbelievers.

'Now I will stop them, as the Faith of Muhammad is increased.'

Three times they repeated the Confession of Faith of Muhammad.

Then 'Ali quickly called to Kambar, 'Come, Kambar, I will take a caravan to Medina.' He loaded a thousand camels with the gold-mohurs (he had received from Gaurāni).<sup>1</sup> A Faqīr, who was sitting at the cross-roads, asked Murtiza to give him bread, and the King said, 'Kambar, give the Faqīr some bread.'

Kambar said, 'The bread is in a camel's bale.'

The King said, 'Give him the camel with its load.'

Kambar said, 'The camel is at the head of the string.'

The King said, 'Give him the whole string.'

Kambar gave a shout and fell from his riding-camel, and the dust was scattered all over his royal mouth and face.

'Ali smiled as he sat on Duldul's<sup>2</sup> saddle. 'Why is thy noble form trembling, Kambar?' he said.

Kambar replied to his ancestral Lord:

'When I was young, my father and mother told me that I was household slave to Duldul's true lord, and now, seeing thy generosity, I was astounded, fearing lest with thy other gifts I might also be sent off with Faqīrs to wander in the desert!'

The poem concludes here. The prose version adds:

Then Kambar took the whole string of camels and gave them to the Faqīr, putting the nose-string of the leading camel into his hand. The Faqīr said, 'I asked for bread, and thou hast only given me a string.' 'Ali

<sup>1</sup> Here the prose narrative says the caravan started and halted for the night, and next morning loaded and started again and met a blind Faqīr sitting by the wayside.

<sup>2</sup> The name of 'Ali's horse.

said, 'Open thy eyes and see.' The Faqir received his sight, he opened his eyes and saw a thousand camels laden with riches. That Faqir was Sakhi Sarwar. He took away the property and distributed it in alms and built a house. It is now well known in Balochistan that that Faqir became Sakhi Sarwar. Kambar's descendants became Khāns of the Brahoīs, and are still called Kambarānis.

## LX.

## YOUTH AND AGE (1).

This poem is the composition of Jiwa Kird, a young Mazārī, from whose dictation I took it down in 1895 at a lonely police post of which he was in charge. (The use of the English word 'police' in line 45 may be noted.) Jiwa had a local reputation as a poet but I was unable to take down any more of his compositions.

Let me remember the Lord who is the ruler of creation. My soul is oppressed by my unnumbered sins. I call continually on my helper, my honoured Pir. By God's command thou dost the work, man is but a fool. Fasting and prayer at the five appointed times are the health of the soul, and the highest rank belongs to those who are most bountiful. The Holy Prophet himself is security for both good and evil.

Youth is man's opportunity, it is the season of pleasure; age destroys our chances, and puts youth on one side. If one should lay his hand in the direction of old age, he would set faithful spies to spy out his ways. A young man would make a compact with his own youth, he would send for the owner of thoroughbred mares, and adorn his horse with harness, coloured by cunning workers in leather; he would be in a hurry to thrust his feet into the brazen stirrups; he would saddle his young mare, commend himself to God, and then with whip and heel urge on his steed, make the dust fly from its heels high

above the turbans, and scatter the goatherds on the desert paths. The business of horse and rider he would carry out with attention to rules, he would seek through all the four quarters of the globe, search all the camping grounds for black-eared bays, and strike bargains with the owners of highly-bred chestnuts. He would know how to fight with earth-shaking age, and completely twist round time-devouring age. From afar he would dart his whistling bullets at him, and the smoke from his gun's pan would go as far as a shout can be heard. The youth would twist backwards the face of old age, strike with his keen newly-sharpened sword and separate his lordly visage from the neck.

He would hang it by green straps fastened to the grey beard, and carry it away, swinging for many miles, on his swift mare, and then throw it to the wild beasts of the wilderness. Minstrels at merrymakings would sing of it to chiefs, and kings would hear it in their palaces, how God had freed his people from this bringer of misfortune.

Then old age replied :

Listen to my words; intoxication is for the wicked, and good counsel for the wise heart. Perchance thou art mounted on the horse of a devil (*shaitân*) or demon (*bêtâl*)<sup>1</sup>, and at the end, by God's command, thou wilt have spent all thy strength. I am not alone, many are the assaults of the Angel ('Azrâ'il). The Angel of Death knows no fear, he is powerful in attack, a pitiless foe and separator of friendships. He violently takes away golden lads from their old fathers, he is head of the Police, and his orders are in force. At that time will I come upon thee, when thou art enjoying thy life most thoroughly, when thou art wandering round with thy heart's desires fulfilled. Give up desire, and repeat the name of God.

<sup>1</sup> Note the conjunction of the Muhammadan *shaitân* and the Hindu *bêtâl*.

Then I answered to that bringer of sorrow, old age :  
Thou art the manifest enemy of the young. Thou  
bringest to despair all those fair-coloured forms. Come  
thou not here ; when they take one of thy spies the words  
uttered will not be fit for lordly assemblies. They are  
always calling for intellect and wisdom as antidotes, they  
will not allow the joys of lovers to exist for a moment.  
Let them not stand before us ; let them begone !

'Azrāil with the sweats of death is better than thou  
with thy catlike form. Many youths are wandering about  
with anger against thee. Through hatred of age, they  
furbish up their swords. 'Old age,' they say, 'is no one,  
he is a mere juggler with no associates.' The clouds, by  
God's command, discharge their rain, by the fixed compact  
of the Lord they give forth the water; rain falls on  
Hind and Sind, and the moisture spreads over the four  
quarters of the earth.

## LXI.

## YOUTH AND AGE (2). BY HAIDAR BĀLĀCHĀNĪ.

This poem, like the last on the subject of youth and age, is also  
by a Mazāri poet. It is no longer the defiance against the advance  
of age delivered by a vigorous youth, but the lament of an old  
man already in its clutches. The text is taken from Mr. Mayer  
(*Baloch Classics*, p. 6).

Haidar Bālāchānī sings of his own old age he sings :  
Come my sons, with faces like bridegrooms, valiant  
warriors of the Mazāris ; do not afflict your life while you  
possess it ; old age has now set me on one side, and  
I must refrain from the silver-mounted saddle of the  
young mare, from the sweetness of fair women, from the  
embassies to chiefs' councils. A man living at ease, fol-  
lowing upon my tracks, has seized upon my noble form,  
I am caught as if with tigers' limbs. I must withhold  
my thighs from leaping horses, my arms from the fully-

strung bow. My hands tremble when I hold the bridle, my fingers shrink from the Shirāzī blade, my shrunken teeth in their gums like betel-nut no longer break things as they did formerly; my eyes become heavy from gazing at things far away, my neck shrinks from armour and helmet like those of David. As long as my time for conversation lasted, I had my abode at the meeting of four roads, and my fort had its gates closed. Whenever they spoke to me of guests, I called upon the Doms and minstrels. They dragged out plaited mats, and red rugs, and the knife was laid to the yearling lambs, I had room for them in my cauldrons and ovens. I distributed full trays of food with pleasure, and gave them to the Baloches whom I entertained. Two thousand (twenty hundred) men came and drank there, and for them I cut down the sol-trees,<sup>1</sup> which were the shade over my horses' stalls, and the place where I said my prayers at the five appointed times. My saddle was put upon suckling fillies, my servants ran in front. I saw my chief on my upper storey, and there I sat side by side with the rulers; I sat on a chair of honour and arranged terms for my tribe; they gave me coats of kin cob and silk. And when I came out from the nobles up to the boundary of my own chieftainship (my market was at Marav, at Sangsila, with its flowing watercourses, at Gumbaz and barren Syāhāf),<sup>2</sup> I took a share with the nobles, the heads of families. Now I sit and put up prayers for that day when my King shall grant me his protection. I am travelling with my face towards that resting-place, and Haidar has passed his life with comfort.

<sup>1</sup> The Jhand or Prosopis. See Note in V., p. 10.

<sup>2</sup> All these places Marav, Sangsila, Gumbaz and Syāhāf are in the hills occupied by the Bagis, adjoining the Mazārī country.

*APPENDIX TO PART V.*

## THE STORY OF DRIS THE PROPHET.

The original text of this story as narrated by Ghulam Muhammad Ballachani will be found in my *Balochi Text-book* (Lahore, 1891), and a translation, here reproduced, appeared in *Folk-Lore*, 1893. The name Dris is a shortened form of Idris, who is generally identified with the Enoch of the Book of Genesis. The connection may be traced in the conclusion of the present story, narrating how Dris finally departed from this world. A similar story as to the exposure of the thirty-nine children is related of Hazrat Ghous of Mt. Chihl-tan near Quetta (*Mastor's Travels*, London, 1844, II. 85). The name of the mountain Chihl-tan, 'the forty persons,' is interpreted as referring to the saint's forty children.

There was a certain Prophet named Dris, who possessed much cattle but had no son. He perpetually asked for the prayers of faqirs that God might give him a son. One day a certain faqir passed by and begged from him, saying, 'O prophet Dris; in God's name give me something.' He replied, 'I have been perpetually giving and giving in God's name. Now, I will give thee nothing, for no son has been born to me.' The faqir said, 'I will pronounce a blessing on thee, and God will give thee a son.' Then the faqir blessed him and said, 'I have given thee forty sons in one day.'

The prophet's wife conceived and bore forty sons. Then the prophet and his wife took counsel together, saying, 'We cannot support forty sons, let us do this, keep one and leave the other thirty-nine in the wilderness. The mother kept one, and he took nine and thirty and threw them out in the waste.'

When a year had passed a goatherd drove his flock to graze on the spot where the prophet had cast away his offspring, and there he saw nine and thirty children

playing together. He was sore afraid and said within himself, 'This is a barren wilderness. Who are these children? Are they jinns or some other of God's mysteries?' In the evening he told his master how he had seen forty children in the desert, and knew not what they were.

The news was spread among the people and it came to the ears of Dris the Prophet, and he said, 'I will enquire from the goatherd,' but in his heart he knew that these were his children. He went and asked the goatherd, who said, 'I will drive out my flock and go with thee and show thee the place.' So he set forth with the goatherd and he showed him the place, there was no one there, but their tracks could be seen. Dris sat down there, and the goatherd drove off his flock. Dris hid himself and waited till they should come. Then he saw the children come out and come towards him, and saw that they were indeed his children, one like the other. He came out and showed himself and said, 'I am your father, you are my children,' but the children fled from him. He called to them, 'Go not, come back!' but they did not stay, and ran away. Dris stayed in that place a night and a day, hoping that they would return, but his children did not come to play in that place. He returned to his home, and told a mullā all that had happened to him before, and said, 'Now in what manner can I obtain possession of them?' The mullā said, 'Thou canst obtain possession of them in no other way than this,—let their mother take out their brother, whom you have kept with you, to the place where they play, and put him down and hide herself; when the children come to play and see their brother, perchance they may fix their hearts on him and stay there. When she sees that they are staying, then let her come out but say nothing, but if they take to flight, let her say, "For ten months I bore

you in my womb, give me my rights.' In no other way canst thou secure them.'

The woman then took her son and bore him to the playing-place, and put him down there, and hid herself. The children came out and began to play with their brother. Then the mother showed herself and they took to flight. She cried to them, 'Ten months did I bear you in my womb; go ye not away, but give me what is mine.' Then the children came back, and the mother comforted them, and gave them some sweetmeats she had brought with her, and accustomed them to her. When they knew her well she took them away with her and brought them home.

The prophet Dris was very glad and gave away much in alms in God's name. All the forty children he taught to recite the Qurān and to say their prayers in the mosque. But a command from God came to 'Azrā'il the angel to take away the breath of all the forty at one time, and after some days the breath went out of them, and they died, and they bore them away and buried them.

After this the prophet Dris said to his wife, 'I can no longer stay in this country; if thou wilt, come with me; if not, I go myself.' She said, 'I will remain and sit by the graves of my sons; I will not go.'

Dris set forth, and lay down to rest in the desert, and when day broke he went on again, and coming to a certain spot he saw a plot of watermelons. He plucked one and took it with him, thinking to eat it further on, and then he saw a band of horsemen coming behind him. They came in front of Dris the prophet, and saluted him, and said, 'The King's son is lost, hast thou seen anything of him here?' He replied, 'I have seen nothing.' The watermelon was tied up in a knot of his scarf, and the horsemen asked what was tied up in that knot. He said it was a watermelon. They said, 'Untie it, and let us see.' He untied it, and found the King's son's head!

On this they seized Dris, saying, 'Thou hast slain the son of the King; his head is with thee!' They carried him before the King, ordered them to cut off his hands and to cut off his feet and to put out his eyes, and that they should cast him forth and abandon him, and they did so. A certain potter saw him and said, 'I have no children, and, if the King permits, I will take this man home with me, and heal him and tend him for God's sake.' The King said, 'Take him and look after him.' The potter took him home and healed him and tended him. Then the prophet Dris said, 'Thou hast healed my wounds, and now seat me on the well-board behind the oxen, that I may drive them and work the well.' So the potter took him and seated him there. Now the King's palace was near this well, and every morning the King's daughter rose early and recited the Qurān. The prophet Dris would listen to her voice, and he, as he sat on his board, would recite the Qurān too. The King's daughter laid down her own Qurān and fixed the ears of her heart on him, for his voice sounded sweet to her. Every morning she did thus.

One day the princess said to her father, 'Father, I wish thee to find me a husband that I may marry. Gather the people together, and let me choose myself a husband.' So the King called the people together and they assembled there. Dris asked the potter to take him to the assembly, so he carried him there in an open basket, and set him down. The King's daughter filled a cup with water and gave it to her handmaiden and said, 'Take this and sprinkle it over that maimed man.' The maid took it and sprinkled it. The King was not pleased, and said, 'To-day's meeting is a failure, let the people assemble again to-morrow.' The next day the princess again sent her handmaiden to sprinkle water over the maimed man, and she took it and sprinkled it. Then the King perceived that his daughter had set her heart on this man,

and he said, 'Let her take him.' So he married him to his daughter and took him into the palace and gave him a daily allowance.

One day three men appeared, saying that they wanted justice from the King. The King said, 'I will first wash my hands and face, then I will come and decide your case. Wait here.' They said, 'This King will not do us justice, let us go to the prophet Dris, and he will decide our case.' The King overheard what they said, and when they went away the King sent a man to follow them, to see where they went to visit Dris. They went to the King's son-in-law, and saluted him, and said, 'O prophet Dris, decide our case.' He said, 'Who are ye that I should decide your case for you?' The first said, 'My name is Sihat (health)'; the next said, 'My name is Bakht (fortune)', and the third said, 'My name is Aki (wisdom).' Then Dris said, 'I have been hungering greatly after you. Now I am happy.' They embraced Dris the prophet, and at that moment he became whole, and with that the three men vanished.

Then men went to the King and congratulated him saying, 'Thy son-in-law has become whole!' The King was much pleased and set off to see Dris the prophet. Dris told him his whole story, and said, 'Now dig up that head that thou didst bury, and look at it.' He went and dug it up and looked at it, and lo! it was a water-melon.

Then the King was very sad, thinking, 'I have done a very unjust deed.' But Dris said, 'Be not sad, what happened to me was ordered by God. Now pray and I will pray too, that God may restore thy son to thee.' They both prayed, and after a day or two a message of congratulation came to the King that his son was alive and was married and was coming to him. Then the King was very joyful, and he prayed that the sons of the prophet Dris might come to life.

Dris the prophet then said that he would go to his own country, and the King said, 'Go, and my daughter will go with thee, and I will give thee a band of horsemen as an escort.'

Dris set forth and went to his own land, and when he arrived there he found his forty sons alive saying their prayers in the mosque; so he too became happy.

God had made a promise to the prophet Dris as follows: 'One day thou shalt behold me, but thou must also promise that when thou hast seen me once thou wilt depart and go.' So he went to make his reverence before God, and sat with God. Then God said, 'Now depart!' He went out saying, 'I go,' but he was not able to leave God's presence, and having gone out he returned and came back again. Then God said, 'Why hast thou returned?' Dris said, 'I forgot my shoes here,' but he spoke falsely. He came and sat down, and God said, 'Thou didst promise that thou wouldest depart, now why goest thou not?' Then Dris said, 'I made one promise that I would arise and go, and I have kept that promise, for I went out. Now I have returned, and I will depart no more.' And he abode there in God's presence and returned to earth no more.

*Note.*—Masson relates the story of Chihl-tan as follows (Vol. II. p. 83):

The zārat on the crest of Chehel Tan is one of great veneration among the Brāhīl tribes, and I may be excused, perhaps, for preserving what they relate as to its history. In doing so I need not caution my readers that it is unnecessary to yield the same implicit belief to the legend as these rude people do, who indeed never question its truth.

A frugal pair, who had been many years united in wedlock, had to regret that their union was unblessed by offspring. The afflicted wife repaired to a neighbouring holy man, and besought him to confer his benediction, that she might become fruitful. The sage rebuked her, affirming that he had not the power to grant what heaven had denied. His son, afterwards the famous Hazrat Ghaus,

exclaimed that he felt convinced that he could satisfy the wife; and, casting forty pebbles into her lap, breathed a prayer over her and dismissed her. In process of time she was delivered of forty babes, rather more than she wished or knew how to provide for. In despair at the overflowing bounty of superior powers, the husband exposed all the babes but one on the heights of Chehel Tan. Afterwards, touched by remorse, he sped his way to the hill, with the idea of collecting their bones and interring them. To his surprise he beheld them all living, and gambolling amongst the trees and rocks. He returned and told his wife the wondrous tale, who, now anxious to reclaim them, suggested that in the morning he should carry the babe he had preserved with him, and by showing him, induce the return of his brethren. He did so, and placed the child on the ground to allure them. They came, but carried it off to the inaccessible haunts of the hill. The Brâhmins believe that the forty babes, yet in their infantile state, rove about the mysterious hill.

Harrat Ghans has left behind him a great fame, and is particularly revered as the patron saint of children. Many are the holidays observed by them to his honour, both in Balochistan and Sind. In the latter country the eleventh day of every month is especially devoted as a juvenile festival, in commemoration of Harrat Ghans. There are many zîrâts called Chehel Tan in various parts. Kâbul has one near Argundi.

### MUHABBAT KHÂN AND SAMRÎ.

This story was printed in my *Balochi Text-book* in 1891, and a translation of it appeared in *Folk-Lore* in 1893. I reproduce it here, as it is a semi-historical legend akin to some of those dealt with in the ballads. Abdullâh Khân was the Brahui Chief or Khân of Kalât in the beginning of the eighteenth century, and his war against the Mirrâni Nswâbs of Dêra Ghâzî Khân is historical. The tract known as Harand-Dâjil is close to the town of Jampur, and continued to be part of the Kalât territories until conquered by the Sikhs under Ranjit Singh.

Muhabbat Khân who figures in this narrative was a son of Abdullâh Khân and succeeded him. He conquered the plain of Kachhi from the Kalhoras of Sindh, and received a grant of it from Nâdir Shâh the Persian conqueror, but was afterwards deposed by Ahmad Shâh Durrâni, who favoured his younger brother Nasr Khân, the most able ruler who ever appeared in Balochistan. This story was narrated by Ghulâm Muhammad Bâlîchâni.

In the days when 'Abdu'llâh Khân was Khân in Kilât there was a war against the Nawâb of Dera Ghâzi Khân. 'Abdu'llâh Khân raised an army, and he marched down by way of Syâhâf (*i.e.* through the hill country of the Bugtis). Mitha Khân was chief of the Mazâris at that time. 'Abdu'llâh Khân summoned him and demanded an army from him. Mitha Khân took with him a hundred horsemen and went to the Khân. All the chiefs of Balochistân, the feudatories, the Sarâwân and Jahlâwân (upper and lower) Brahois were with him, but the Gurchânis and Drishaks and the other tribes of the plains were not with him. Then he went by the Syâh-thank Pass (between Syâhâf and the Sham plain), by the Sham, and came out into the plains by the Chhâchar Pass to Harand.<sup>2</sup>

When the tidings reached him that the Nawâb assembled his army at Jâmpur, 'Abdu'llâh Khân called together all his Amirs to consult them. Mitha Khân's counsel was this, 'Strike straight at Dêra; for when it is known that the army is marching on Dêra every man will make haste to return to his own home and his own children, and the army will break up. Then attack Jâmpur and take it.' 'Abdu'llâh Khân said, 'I agree with the opinion of Mitha Khân Mazâri,' and he set his face towards Dêra. The Nawâb's army broke up, and 'Abdu'llâh Khân attacked and took Jâmpur, and there he abode a month.

There was at Jâmpur a very beautiful woman named Samrî, a Mochi's wife,<sup>3</sup> and Muhabbat Khân son of 'Abdu'llâh Khân made her his prisoner. After the conquest the army returned to Khurasan (*i.e.* the country above the Bolân Pass), and Muhabbat Khân took Samrî with him and made her his concubine, and loved her greatly. Samrî's husband then went as a petitioner to

<sup>2</sup> For these localities see also No. XLI.

<sup>3</sup> The Mochis are leather-dressers of low caste.

'Abdu'llâh Khân to Kiliât, and begged in God's name that Samrî might be given back to him.

'Abdu'llâh Khân said, 'Muhabbat Khân is a man of such a kind that if he hears that Samrî's husband has come he will slay you. As far as my Khânsip extends, go and wander round; and wherever you find a maiden to suit you, I promise to give her to you in marriage.' But the Mochî said, 'I do not want anyone save Samrî only.' The Mochî tarried for a year at Kiliât, but at last he received the order to depart, and he went back and went to the shrine of Jiwe Lâl at Schwan, and there he remained as a petitioner.<sup>1</sup> For a year he carried waterpots (for the pilgrims to the shrine), and after a year had passed one night this order came from Jiwe Lâl:

'At Jâmpur live certain eunuchs, and with them is a faqir who takes out their donkeys to graze. Go to him, he will bring Samrî back and give her to you.' So he returned thence, and came to Jâmpur and went to look for the faqir and saw him grazing the donkeys. As soon as he saw the Mochî the faqir spoke first, and said, 'Had not Jiwe Lâl power to do it himself, that he sent you to me?' The Mochî said, 'He sent me to you.' Then the faqir said, 'Now go, and rest in your house, and come to me again on the day when the eunuchs dance in Jâmpur, and I am dancing with them and am happy. Come to me then and pull the hem of my garment.' On a certain day there was a wedding at some one's house, and the eunuchs were dancing, and that faqir was intoxicated in the midst of them, the mochi came and pulled the hem of his garment. The faqir clapped his hands, crying out, 'Samrî is come! Samrî is come!' At that moment a crowd of men came running up to congratulate the mochi, saying, 'Samrî

<sup>1</sup> Cf. the story of Bâlibch, XVII. Jiwe Lâl is identical with Lâl Shahâs of Schwan, for whom see Burton's *Sindî*, 1851, p. 211, and *Sindî Revisited*, 1877, Ch. XXV.

has returned, and is sitting in your house.' The Mochi comes home, and finds Samri sitting there with her hands covered with moist dough. They asked her how she had come, and she said, 'I was at Kilāt, and Muhabbat Khān had such love for me, that he would eat no bread baked by anyone but me. I was moistening the flour to make dough for his bread when a green fly came flying round before my face. I closed my eyes and waved my hand to drive it away, and then I found myself sitting in my house at Jāmpur.'

So the Mochi and Samri lived happy together, and Muhabbat Khān was left at Kilāt.

#### THE LEGEND OF PIR SUHRI.

The story of Pir Suhri, one of the most celebrated saints of the Baloch hill country, has probably been told in verse; but I have not met with it. I give it here from Hētū Rām's prose version contained in his Bibīchī-nama (in Persian characters). A transliteration and translation will also be found in Douie's edition.

The Nothāni Bugtis, in whose country the shrine of Pir Suhri is situated, are a section of the tribe to whom special religious and magical powers are popularly attributed.

Pir Suhri was a Phērozāni of the Nothāni clan. One day he was grazing his flock of goats in the jungle when the Four Friends (viz. the first four Khalifas, Abūbekr, 'Uthmān, 'Umar and 'Ali) appeared to him and asked him for a goat. Suhri said, 'This flock is not mine. I am only the goatherd. One goat belongs to me as my hire, and that I will give to you.' Then he brought the goat and gave it to them, and the Four Friends roasted and ate it. Then they called Suhri to them and blessed him, saying, 'If ever the owner of the herd should drive thee out of thy herdship, then make a large fold near thy home, and drive into the fold all the goats that thou hast of thy own. By God's command thy whole fold shall be filled with goats. In thy fold will be found

goats of such a kind that no one shall know them.' And the Four Friends gave Suhri a staff and said to him, 'If, at any place, thou art in need of water, drive this staff into the ground, trusting in God, and then and there water will flow from the ground, and thou mayst drink of it and give thy goats drink also.'

Having said this, the Four Friends departed to their own place, and thenceforward Suhri never drove his goats to water as before, but wheresoever he was when noon tide fell he would drive his staff into the ground, and bring forth the water and give the goats to drink.

After some days the owner of the goats said in his heart, 'My goatherd does not bring the goats to the watering-place as before. I know not whether he waters them at some other place, or whether it is so that my flocks are dying of thirst.' So one day he went out into the wilderness and hid himself, and he perceived that Suhri was watering the goats on the top of a mountain-peak! When Suhri had driven the flock away to another place, the owner came out and looked at the spot, and behold there was no water there, nor any place for water. Then he went to Suhri and said to him, 'Tell me regarding this water; how didst thou bring water for the flock to the top of a mountain?' At first Suhri put him off, but afterwards, on that very place where they were sitting, he brought forth water with his staff for his master. That evening the master returned to his home and told his wife. They took counsel together and agreed that this man was a divine faqir, and that it was not well to keep him as a goatherd. At night Suhri brought back the flock to the village as was his custom, and lay down to sleep in the fold. Early in the morning, when the master came to wake him, he saw a black snake (*i.e.* a cobra) lying by him. Again the master was frightened and said to him, 'Thou art a faqir. I cannot keep thee as a goatherd.'

On this Suhri made a large fold near his house, and in it he put one goat which he had brought as his wages. He slept there at night, and in the early morning when he awoke he saw that the whole fold was full of goats. Most of the goats were red (*i.e.* brown), some were white with red ears; they were goats of such a kind as no man had seen before.

One day as Suhri was grazing his goats a band of Bulēdhis fell upon him and slew him, and the place is called Suhri-Khushtagh (Suhri's slaughter) till this day. As they were driving off the goats Suhri came to life and pursued and overtook them. The enemies killed him again, and cut off his head and threw it away. Suhri took up his head in his hands, and went to them and said, 'Give me back my goats.' When the enemies perceived how it was they gave him the goats, and fell at his feet and asked his blessing. In this state Suhri came home headless, and then fell to the ground and died, but first he had said to his sons, 'On the day of my death bind me upon a camel, and wherever the camel sits down and does not rise again, there make my tomb.' His sons did so. The camel first went and sat down at four separate places where there were Kahir-trees (*Prosopis Spicigera*), and these trees are still there. Then he came to the spot where Suhri's shrine now is, and sat down there and would not stand up again. So they built Suhri's tomb in that place. Suhri's daughter also died the same day, and they made her tomb close to Suhri's. Next day they saw that Suhri's daughter's tomb was in another direction and not in its former place. Pir Suhri manifested many other wonderful deeds which I am not able to tell, and from that day the Zarkānis and most of the other Baloches of the hills and of the plains pay great respect to him. In Balochistan the greatest oath is by Pir Suhri, and from fear of Pir Suhri the Baloches will not take a false oath, and they say

that Suhri will do some great injury to any man who swears falsely by him. Most Baloches give a red goat as an offering at Suhri's shrine;<sup>1</sup> any one whose wish is fulfilled takes a red goat and presents it. The attendants on the shrine kill the goat and distribute it to all the men who are present on that day. All Baloches consider the whole Nothānī clan to be faqirs. At present<sup>2</sup> their headman is Fatēhān Phērozānī, the Baloches pay him great respect, and thus he has become a strong and powerful headman, and most Baloches fear him because he belongs to Suhri's clan. Many men visit Suhri's shrine every day. It is one day's march to the west of Syāhāf.

*Note.*—The latter part of the above is no doubt Hētū Rām's own account. He was well acquainted with the country, having accompanied Sir R. Sandeman in his early marches.

<sup>1</sup>This may be due to the association of names, as *Suhri* means red. It will be remembered that the miraculous goats were red or partly red.

<sup>2</sup>i.e. when Hētū Rām wrote this about 1878.

PART VI.

*SHORT SONGS (DASTĀNAGHS),  
CRADLE-SONGS, RHYMED RIDDLES  
AND CONUNDRUMS.*

LXII.

The three cradle-songs or lullabys and the playing song which follows are taken from Mr. Mayer's collection, and seem to have been collected among the Haddiāni Leghāris in the neighbourhood of Fort Munro.

1.

Hushaby to my little boy; sweet sleep to my son.  
I will kill a chicken and take off its skin, I must have  
a chicken's skin. I will make a little skin bag of its  
leg, and send it to my mother-in-law, a bed of gasht-  
grass I will spread in the shade of a cliff. A skin-bag  
full of yellow ghi and flesh of fat-tailed sheep shall be  
the food of my son.

Hushaby baby; may you grow to be an old man.

2.

May 'Ālam Dīn grow into a white-clothed youth and  
bind on the six weapons, shield, gun and dagger, and  
carry his own quiverful of arrows, and the Shirāzi sword  
of the Rinds. May he ride a swift mare and may he  
entice away a woman of the Jatts, and give her a shining  
mirror(?)<sup>1</sup> I will give thee money and the flesh of

<sup>1</sup> Mr. Mayer translates 'comfortable words,' but I think that *asīmā* is undoubtedly the same word as *āshn*, *āshn* or *āshn*, a mirror; Persian *āshn*.

little kids, sweet sugar from the town, which will make the Jatni pleased in her heart. She will come and say this to thee: 'When the sun bends his knees to the ground, and dips down to the mountain-tops, and the stars begin to show through the haze, then saddle thy swift mare, thy fast galloping bay, and bring it to my help, tie it up to the tamarisk-tree and wait, for my trust is in thee, till Punnū starts and goes out to the pastures, and sends and drives away his buffaloes, and the dreadful old maid-servant is gone to sleep. Then I will come to thee step by step, I will come close up to thy body, and we will rest in joy and content until the morning star is seen. Then take thy leave and go lest the wretched Punnū should come back, or the old woman awake.'<sup>1</sup> Go thou back to the Rind assemblies, for the Chief sends a messenger to bring 'Ālam Dīn, the leader in war, for there is war against our bitter foes, the men of Dājil and Harand.<sup>2</sup> We will lead our troops of horsemen against them, we will gather a thousand armies together, and as a flood we will sweep away our foes.'

Lullaby to my son. May God the King protect him.

### 3 LULLABY FOR A GIRL.

Nāzī has pitched her little tent near the boundaries of Gumbaz, and the feathery tamarisks of Syāhāf, her grandfather's grazing ground. She calls to her father and her uncles, and her brother's companions, fair to view, and her uncle's tiger-like sons, and her aunt's well-trained children, 'Come, all of you, into my tent, for the clouds have gathered overhead, and perhaps your fine weapons and your quiver and arrows will be damp. The shameless slave girls have gone away, the

<sup>1</sup> The passage ending here is spoken in the character of the Jatni woman.

<sup>2</sup> I.e. the Garhians, ancient enemies of the Legharts.

cows have suckled their calves in the jungle, and the Gājar has driven away the herd of camels.

Lullabys I sing to my little girl.

#### 4. A SONG SUNG BY GIRLS PLAYING A GAME.

The girls call you (So-and-so)<sup>1</sup> to come close to pleasant Gumbaz.

(So-and-so) will not come, girls,  
She is busy in needful work.  
She is sewing her brother's trowsers.  
She is sewing her father's coat.

She is making a peg for her uncle's bow. She is embroidering a bodice for her mother.

She is making a closely-fitting jacket for herself.

### LXIII.

#### DASTĀNAGHS.

The *dastānagh* is a short poem of a few lines, only intended to be sung to the accompaniment of the flute or *nar*. These little poems resemble very closely the *dorkhs* of Western Panjabī, of which many examples will be found in O'Brien's *Glossary of the Multan Language*.<sup>2</sup> These, like the *mīrāt*s of Pāshūl,<sup>3</sup> consist of two lines only, but the Balochi *dastānagh* is of more elastic form, and its length depends rather on the strength of the singer's lungs than any rule of composition. The singer draws a deep breath and sings as long as it lasts, when he ends with a gasp.

If the poem is a short one of only two or three lines, they are repeated again and again until the singer's breath gives out. The *Sangara* of Sindh is very similar. (See Burton's *Sindh*, 1851, p. 79.)

The *dastānagh* may be on any subject, but most of them are love-songs, and they may be compared with the Italian *Stornelli*, which are of a similar nature, though more like the *dorkh* than

<sup>1</sup> This is a similar game to the English *Jenny Wren*, where various excuses are made, when the girls call on her to join them.

<sup>2</sup> Wilson's revised edition, Lahore, 1903. See O'Brien's introduction, p. v.

<sup>3</sup> See Darmenteler's *Chants des Afghans* for a collection of these.

the *dastanagh* in form. Many are addressed to married women, and some of these take a comic form in describing how the jealous husband is to be got rid of. Others are of a more tender and romantic cast (as No. 22), while a few deal with other subjects, such as the march of an encampment to the hills, some celebrated raid, or the praises of Sandeman for the prosperity he brought upon the country, shown in the form of fine jewels for the women!

The *dastanagh* prevails mainly among the hill-tribes; those settled in the plains know little of it, with the exception of those sections which move up into the mountains when rain has fallen, and they can find pasture there for their flocks and herds.

The method of singing these little songs is peculiar. The singer and the *nārī* or pipe-player sit down side by side, with their heads close together, and the singer drops his voice to an unnaturally low pitch, exactly the same as that of the instrument. The whole is sung, as noted above, in one breath, and the effect is of the nature of ventriloquism; the voice seems to proceed from the flute.

I took down the words of the *dastanagh*s at various times from the recitation of the singers, mostly Mazāris, Gurchānis, and Haddiānis.

## 1.

Wandering maid, I am on thy track;  
 These three years past, I am on thy track  
 Though I am hungry, I am on thy track;  
 A pain in my inside, I am on thy track;  
 A fool in my heart, I am on thy track;  
 Helpless in soul, I am on thy track.

## 2.

Friends give me flowers for my hair  
 And take my message to Shērān,  
 A golden ring for my finger bring  
 And give me flowers for my hair;  
 A fine saddle for my riding camel,  
 A fine scabbard for my sword;  
 Come to the well to draw water  
 And take a message to my love.  
 'With joined hands, thy slave am I.'

## 3.

Long mayst thou live, my Bibāl,  
 With thy beautiful hair, my Bibāl.  
 On Mt. Gēndhāri, Bibāl,  
 At the well of Zangi, Bibāl;  
 O move towards me, my Bibāl;  
 Come to Dilbar, my Bibāl,  
 To 'Umarkot, my Bibāl.

## 4.

My ring is on thy finger, do not now go back;  
 Thou art my old love, do not now go back.  
 Thy pledge is on my finger, do not now go back;  
 Thou wast never false yet, do not now go back.

## 5.

*The woman speaks.*

This ring is thy token, God be my friend;  
 I smile but am helpless, he will not leave the burden  
 on me.

This rupee is thy token, God be my friend;  
 Smile but one smile, and my little heart will be glad.

*The man speaks.*

Sohni, thou dost not go alone, but with my flock of  
 cranes.<sup>1</sup>

## 6.

The sign of death is a hot fever;  
 The sign of rain is dust and haze;  
 The sign of love is smiling.

<sup>1</sup> Apparently the meaning is that he cannot meet her as long as she is in company with other women. Kunj, the demoiselle crane, is often used in poetry as meaning a woman. See No. XLVII.

## 7.

The storm-clouds have thundered,<sup>1</sup>  
 The whole camp moves away  
 And halts at Zangi's well,  
 Come and let our hearts meet.  
 They have chosen a new camping-ground,  
 And made their abode on Gēndhārī (or Gyāndār).<sup>2</sup>

## 8.

O riding Zarkānīs, what horsemen are ye?  
 Shāho our leader, what horsemen are ye?  
 He is head of our troop, what horsemen are ye?  
 We go below Bakhmār,<sup>3</sup> what horsemen are ye?

## 9.

Wandering maid, I'll be thy love;  
 My word on it, I'll be thy love;  
 I take my oath, I'll be thy love;  
 Girl with the hair, I'll be thy love;  
 Pitch thy tent near me, I'll be thy love;  
 I will keep watch, I'll be thy love;  
 Show me the way lest I go astray.

## 10.

A fine land is that of the Maris,  
 A good land is that of the Maris.

<sup>1</sup> Zangi's well is in a pass on the way to Mt. Gēndhārī.

<sup>2</sup> Gēndhārī and Gyāndār are two forms of the same name; a mountain in the Mārisī country.

<sup>3</sup> Probably this should be Maikhmār, in the Mārisī country.

## 11.

There is the sound of Bhimbar's toe-rings. The trāth-plant<sup>1</sup> consumes the saltpetre in the ground in the low-lying river lands.

There is the jingle of Bhimbar's toe-rings!

## 12.

All the courtyard knows it.

I must go as I promised to meet my lover.  
Whether we march or whether we halt,  
I must go as I promised;  
Whether I laugh or whether I weep,  
I must go as I promised;  
There is the camel-men's bivouac in front,  
I must go as I promised;  
Whether I am bound or whether I am free,  
I must go as I promised.

## 13.

Come, my chief of women,  
Move, and come to your tryst;  
Accept my faithful promise,  
Move, and come to your tryst;  
Move, my girl with the nosering,  
And come to your tryst;  
Every day I spy on you,  
Move, and come to your tryst.

## 14.

Up grow the lonak plants,<sup>2</sup> get ready and come to your tryst;

<sup>1</sup>The trāth is the *Ananas multiflora*, a plant which grows in saltpetre-impregnated lands. The subject is of course quite irrelevant to the allusion to Bhimbar.

<sup>2</sup>The word in the text is *Aswag*, a clove, which is a plant quite unknown in the Indus valley or Balochistan. It probably stands for *lonak*, a common grass (*Stipagrostis plumosa*).

Tie up your husband with a cord, get ready and come to your tryst;  
Tie the cord to a log, get ready and come to your tryst;  
Throw the log into the creek, get ready and come to your tryst.  
He spies on you all day, get ready and come to your tryst;  
So give him a push in here, get ready and come to your tryst;  
Girl with the plaited hair, get ready and come to your tryst!

15.

Sāvi's husband must be caught,  
He must be caught, he must be beaten;  
He must be made to ride in a train,  
He must be taken to Sibi.<sup>1</sup>  
He must be clapped into the gaol,  
The barber must be sent for  
And all his hair taken off.  
His beard must be shaved off,  
And only his flesh left him to rub,  
And he must get him a new wife!  
He must be beaten, he must be caught.

16.

Aunt, the boy's cap is lost;  
Let me look, the boy's cap is lost;  
Let me jump, the boy's cap is lost;  
I am destroyed, the boy's cap is lost;  
The boy's cap is a bullock-load on me.  
I am happy, I have seen the boy's cap;  
I am content, I have seen the boy's cap.

[This is supposed to be said by a woman who wants

<sup>1</sup> The Mazari version says:

He must be brought here to Rōjhān.

an excuse to go out of the house at night to meet her lover. The last two lines are said after she has come back.]

## 17.

Come out to the watered land, Mastāni;  
 Be my butterfly, Mastāni;  
 I have taken the enemies' gun,  
 And I will shoot thy husband;  
 I will separate him from thee,  
 I gave thee a ring as a token;  
 Alas for my heart, Mastāni;  
 In the town of Rojhān, Mastāni;  
 Long may live my Mastāni;  
 Much gold is thine, Mastāni.

## 18.

My riding is on swift mares,  
 My love is by the green water-springs;  
 For a short moment I will sit there,  
 I will look upon her wandering face,  
 I will put an end to the black delay.

## 19.

Adhrā, I am thy servant. The courtyards of the village are strong. Thy husband is dead and thou art alive. The tiger's tail is a sign of ravening, but my mouth is not for ravin when the marriage feast is on the fire.<sup>1</sup>

## 20.

I am the slave of my fair friend,  
 I am the slave of her deepset eyes,  
 I am the slave of her wavy bodice,

<sup>1</sup> The interpretation is very doubtful.

I am the slave of her bright lips,  
I am the slave of the flowers of her breast,  
I am the slave of the bangles on her arms,  
I am the slave of her white teeth.

## 21.

O player of tunes, when wilt thou come?  
O piper, when wilt thou come to thy love?  
Piper, the courtyard is deserted, when wilt thou come?  
To see thy love when wilt thou come?  
To the veiled Mudho, when wilt thou come?

## 22.

Janari,<sup>1</sup> she is my soul;  
When she laughs, she is my soul;  
Thy head is mine, 'tis on my soul;  
Thy head is mine, oh be not sad;  
Thy head is mine, I am not sad;  
At seeing thee, I am not sad.<sup>2</sup>  
When she is with me, she is my soul;  
Whenever I see her, she is my soul;  
If she be old, she is my soul;  
When far away, she is my soul.

## 23(a).

Thou hast lied to me, false one;  
Thou hast left me, false one;  
I thought thee true, false one;  
Thou hast taken another love, false one;  
Thou hast ridden away, false one;  
Thou art far from me, false one;  
Give me back my love-tokens, shameless one.

<sup>1</sup> Sometimes the name is Bújari.

<sup>2</sup> The line      Should thy husband die, I'll not be sad  
is sometimes added here.

## 23 (b).

I trusted in thee, false one;  
 Thou hast taken another love, false one;  
 Give me back my tokens, false one;  
 Mayst thou be blind in thy eyes, false one;  
 Mayst thou be lame in thy feet, false one;  
 Mayst thou be maimed of thy hands, false one;  
 No sin was mine, false one.

## 24 (a).

Bagi, thy limbs are soft as wax;  
 Sit here by me a moment,  
 For a moment attend to the pipe's music,  
 Bagi, come and sit here.  
 Thou hast a lovely form,  
 Bagi, come and sit here.  
 Thy earrings are of gold,  
 Bagi, come and sit here.  
 Look for a while on God's works,  
 Bagi, come and sit here.  
 Look for a while on man's wealth,  
 Bagi, hurry, sit near me.

## 24 (b.)

Bagi, waxlike are thy limbs,  
 Bagi, come, sit near to me.  
 See for a while the new deeds of God,  
 Bagi, come, sit near to me.  
 Thy form is very fair,  
 Bagi, come, sit near to me.  
 See the display of pipe-playing for a moment,  
 Bagi, come, sit near to me.  
 Thy legs are like butterflies',  
 Thy nose is straight as thy shēfagh,<sup>1</sup>

<sup>1</sup> The shēfagh is a brass rod for applying powdered antimony to the eyes.

Bagi, come, sit near to me  
Thy legs are like a camel's,  
Bagi, come, sit near to me.

25.

When the horseman comes I shall be happy,  
With the piper for my love, I shall be wealthy;  
Give me the dumb ring, and speak to me,  
Give me the ring of betrothal.

26.

May Mēhro move this way, and may she ever go softly ;  
May she leave her husband, and go with me ;  
May she always go, may she go to the assembly ;  
May she go to the village, may she go to the assembly.

27.

You, my companions, call to God  
That he may bring my love to me.  
I am helpless in my soul,  
Let me go and see my love, and return.  
My lover is one of thy creatures,  
I will just go and cry 'hā' to him, and return.  
You may make the distribution of the cows, girls ;  
God bring back my lover ;  
With both hands raised on high I pray,  
God bring back my lover.

28.

Your feet are aching; walk softly.  
What do you want with shoes? walk softly.  
Nobie is your name; walk softly.  
Your feet are aching; walk softly.

## 29.

Attend to me, false woman,  
 I am stronger than your husband;  
 I will turn back from the ford,  
 I am stronger than your husband;  
 I will burn your winner of races,  
 I will drag you by the hair;  
 I will kill your winner of races,  
 I will terrify your husband.

## 30.

Sandeman Sāhib is the friend of us all. He gives us  
 money to have nose-rings made. All our jewels are made  
 of gold, and if we have no gold he listens to our words.<sup>1</sup>

## DASTĀNAGHS IN JAṬKĪ AND KHETRĀNĪ.

The three songs which follow are in the Jaṭkī dialect of W. Panjab. They are not, however, dōrhās, but true dastānags, composed by Baloches and sung with the *Nar* accompaniment. The fourth is a similar song in the kindred Khetrānī dialect.

## 31.

O fair Kirāri<sup>2</sup> with the nose-ring,  
 Kirāri with the necklace,  
 Kirāri with the hassī (a solid silver neck ornament),  
 Kirāri with the braided hair,  
 Kirāri of the town.

## 32.

*The woman speaks.*

I am frightened, I am dying,  
 I can hardly fill my water-pots;

<sup>1</sup> This song dates from the time when the late Sir Robert Sandeman first established order in the Baloch Hills, and enrolled the young men in a local militia, so that they received regular pay for the first time in their lives, and no doubt spent most of it in jewellery for the women.

<sup>2</sup> The Kirāti is a woman of the Kirār class. The Kirāt is a Hindū Arosā trader, corresponding in the Hindustani Bāzi.

My right arm is trembling,  
My left foot is moving.  
The flowers of my breast are coming out,  
I am confused when I remember my love,  
I move the ring upon my foot,  
I am afraid of my husband.  
Make haste, I am turning back.

## 33.

My love is gone in the train,  
I trust in my love;  
He is a servant of the Khān,  
I trust in my love;  
My love is gone in the boat,  
I trust in my love.

## 34.

Phēroz Shāh, come to me here,  
My lord, at eve come to me here,  
My lover, at eve come to me here.

## LXIV.

## RIDDLES AND PUZZLES.

There is a great abundance of rhymed riddles and conundrums among the Baloches, and they are addicted to composing them on any unusual circumstance which attracts the attention of the unsophisticated hillman or shepherd. The riddles are of the primitive type usual among races in a similar stage of civilization, and may be compared with the well-known Anglo-Saxon example which expressed the naive wonder of the sea-rover when he found a Runic inscription carved with a knife on a log left on the sea-shore. These are riddles of which the answers cannot be guessed. They are meaningless until we know what object the author had in his mind.

These riddles have been collected by me at various times. Some of them have already been published in my *Sketch of the Northern Balochi Language*, 1881. The rest now appear for the first time,

Nos. 1 to 5 are by Brâhim Shambâni, the author of the religious poem (LIII). No. 15 is by Ghulâm Muhammad Bâlikchâni, from whose recitation so many of the poems in this collection have been reduced to writing. The authors of most of the remainder have not been noted.

## 1.

There was one good thing in the world ; an enemy has pursued it and driven it out. In the morning watches it passed along the road. Now neither prayers nor entreaties will bring it back.

This riddle was composed by Brâhim.

*Answer.* Old Age is the enemy who has driven out Youth.

## 2.

There is but one good thing in the world, the cause of violent disputes and wars a hundred times over. Everyone comes and throws it on himself, and yet I see nowhere any wound. Attend, wise man, and guess this verse rightly.

*Answer.* Water drawn from a well for irrigation and bathing.

## 3.

The day before yesterday Brâhim uttered this saying :

I saw a thing of a wonderful kind,

It was rugged outside but ruby-red within.

*Answer.* A flint.

## 4

By God's might and power,

Where there was no land nor ground,

A crop grew untilled.

By God's might and power

A garden of leaves and flowers,

And just about to ripen.

*Answer.* This was composed on seeing an ear of

wheat ripening on the beam stretching across the mouth of a well, which supports the water-wheel.

5.

Yesterday as I walked along the highroad I met the owner of a thing to be sold at a price. I was astounded on learning the price. See this man's cunning and skill. How he takes advantage of the fighters!

*Answer.* This refers to the cleverness of a dealer in stamped paper on which applications in lawsuits must be written.

6.

A black plant which ripens in watercourses. At the bottom there are three-score spots of blight, but at the top there is a healthy ear.

*Answer.* This is said to refer to a plant named *thigni*, which I have not been able to identify.

7.

You are a tribe blind at night, united in oppression and violence. You are strong in attack, but you are wretched creatures in form.

*Answer.* Mosquitoes.

8.

The good God has caused a tree to grow by his will on the face of the earth. Its root is one, its branches two. One is dust, the other ashes.

*Answer.* The tree is mankind; the branches are Musalmans, who are buried, and Hindūs, who are burnt.

9.

A full cup I saw in a certain place: a bright one sat down and she had no attendant. She drank up the cup, and then perished, so that all the world saw it.

*Answer.* The full cup is a chiragh or small lamp, which consists of an earthenware saucer filled with oil in which a wick floats. The bright one (lāl=ruby, red or fair-woman) is the flame which expires after drinking up the oil.

## 10.

I saw two sisters embracing, very happy at the embrace. There is not the slightest difference in their appearance; one is blind and the other can see.

*Answer.* The reflection in a mirror.

## 11.

The day before yesterday I passed along the road into the town of Bhakhar; there was a voice of sweet sound, but when I seized it, it was a male tiger!

*Answer.* A snake.

## 12.

Last night I came on my hawk-like filly, and peeped into the house, but, on recognizing what was there, I was driven out.

*Answer.* The answer to this is said to be a *firefly*, but the meaning is not clear.

## 13.

One day I came with my filly, swift as a hawk, from a distant land, and I cast my sight around and saw a fine flock of sheep. The shepherds were wandering about among them; in their hands were pointed spears, with which they slit up the bellies of the sheep and caught the blood in dishes, and at last men ate it up.

*Answer.* The flock of sheep is a field of poppies. The shepherds are the men who go about pricking the poppy-heads with needles, and collecting the gum which exudes from them, which is opium.

## 14.

A riddle made by the poet Khidr.

1. The lover dwells in the waves of the sea. The beloved dwells in every town; when they behold each other, they destroy each other.

Husain Khān Bālāchānī guessed the riddle, and replied thus :

2. Far-famed Khidr, you are a clever poet, in the sharp tricks of a juggler; but how can you hide your meaning from me? You conceal your tracks in the ocean, and they will not let men who are tied up follow them.

You saw a glittering-stone (adamant?) in the ocean, which breaks off the iron from the ships.

*Note.*—The answer requires almost as much explanation as the riddle. The lover and the beloved seem to be the loadstone and the iron. The loadstone is confounded with the diamond; it is in fact the mediaeval adamant, which was believed to drag the iron out of ships.

## 15.

A riddle composed by Ghulām Muhammad Bālāchānī.

I saw a fort with closed doors, full of bitter enemies, their heads strengthened with stings, and furious to fight. First they destroy themselves, and then set fire to their enemies.

*Answer.* A box of matches.

## 16.

One day the poet Khidr made a riddle about hail, as follows :

1. One day I came on my stout horse from a distant land. Fierce-fighting warriors caught me unexpectedly on the waste. I urged on my stout horse with stick and whip, hoping to arrive at some inhabited spot and to save my life.

And Husain Khan gave the answer as follows:

2. It is true that you came on your stout horse from a distant land. The storms and gathered clouds poured hailstones on you from the sky and caught you suddenly in the desert, and you drove on your stout horse with stick and whip, hoping to reach some inhabited place and to save your life.

## 17.

There is a house built by the Creator which has seven doors, while others have but four. By your wisdom guess and explain this.

*Answer.* A man's body.

## 18.

It is black, but will not be black; it is sweet, but cannot be eaten; it rides upon horses and is opened by little women.

*Answer.* Musk.

## 19.

The black mare is saddled and the children's hearts are glad.

*Answer.* When the pan is put on the fire the children rejoice.

## 20.

Three conundrums about shooting, used by hunters.

(a) The ball falls into the hole.

(This is used of loading a gun.)

(c) The cow lows and the calf runs.

(This refers to the explosion and the flight of the bullet.)

(e) The camp marches, but he faces backwards.

(This refers to a gun resting on the shoulder, with the muzzle pointing backwards.)

## 21.

Send away the cattle and milk the hedge of the enclosure.  
(This refers to getting rid of the bees and taking the honey.)

## 22.

What is as green as young wheat and as fat as a sheep's tail?

*Answer.* The gwan-tree.

[The gwan is the wild pistachio (*Pistacia Khinjuk*), which is one of the few green trees found in the Sulaimān Hills. The berry is much esteemed by Baloches.]

## 23.

A few hired servants of strange forms; they step by calculation on duty and service. This army is bare and unarmed, and is at the call and order of other masters.<sup>1</sup> There the army meets slaying and slaughter.

*Answer.* The pieces in a game of chess.

## 24.

I sat and saw with my eyes a city and country without shade. Between them was strife and war, and there was none to arbitrate between one and the other.

*Answer.* A game at chaupar.

## 25.

As long as the Lord had charge of him he lay in the house.

Now that men have built him up he has become fair and well.

With sweet discourse and pleasant speech,  
He walks about with his fair companions.

*Answer.* A man who had lost his leg, and has been supplied with a wooden leg.

<sup>1</sup> Pinshinda, one who gives clothes, a master.

## 36.

God with his mighty power cherishes mankind:  
 The prophet Muhammad is ruler of his people.  
 There are a thousand men and one dish,  
 No one goes empty away thence.

There they have taken and eaten everything,  
 Taken away the dish and carried it home,  
 Thrown it down and broken it and left it deserted.

*Answer.* This refers to a thrashing floor surrounded by a hedge (*thālī*) which is torn down when the corn has all been carried away. *Thālī* also means a dish or tray, and there is a punning allusion to this meaning.

## 37.

Yesterday I went forth from the town of the hedge.  
 I tied up my mare in the shade of a high house.  
 I gave her corn from that flowery plain,  
 And the handsome bays grazed in the nosebags.  
 My father is the friend of the hillmen,  
 My brother is a bead taken from its socket,  
 My sister is decked with jewellery of every kind, her  
 name is Gul-andām, of perfect form.

*Answer.* This is a puzzle containing a number of puns on the places round the author's home and the names of his relations.

The town of the hedge (*thālī*) is Bhāg, taken as equivalent to *bāgh*, a garden surrounded by a hedge.

The house with an upper storey (*bēbar*) means Māri, which has the same meaning.

The corn (*dān*) in the third line refers to Mītri, from *mithīt*, the name of a kind of millet.

The far-fetched allusion to Sibi or Sēvī in the following line alludes to the white-ant or weevil known as *sitōi*; these are the bay mares which graze in the nose bags.

The father is called Bahār-Khān, which is considered

the same as *baharkhā*, the spring season, the pleasantest time of year in the hill country.

The brother's name is Lāl or Ruby; he is the bead or jewel taken from its socket.

The sister's name is Gulandām, or rosy-bodied. This is taken as the equivalent of the word *Sihat*, health, which is punned upon and supposed to mean *sahth*, the Balochī word for jewellery.

28.

1. The country is fear.
2. The mistress is living in comfort.
3. The little sister is ready to go.
4. The mother will not move.
5. The son is already mounted.
6. The father is not.
7. The grandfather is living.

*Explanation.*

1. Fear (*thars*) is the Balochī for *dar*, the last syllable of *Dhādar*.
2. In comfort (*bar-karār*) is equivalent to *bē-gham*, without grief. Her name was *Bēgam*.
3. The sister is named *Hauri* (the Sindhi word for *light*), and is therefore ready to start.
4. The mother is called *Gauri* (the Sindhi for *heavy*), and therefore will not move.
5. The son's name is *Shāh-sawār* or fine rider.
6. The father is named *Ghāibī* (Arabic *ghāib*, invisible), and therefore does not exist.
7. The grandfather's name is *Haiyāt* or life.

*Aphorisms.*

29.

If a ruler is a friend of thieves,  
His honour and name are lost.

30.

If a ruler does justice, they will forgive him many faults; but where a ruler acts with tyranny, they will raise tumults without anything being said.

31.

A violent ruler no one considers good.

32.

Old shoes and an old wife  
Are the ruin of a young man's life.

33.

He who has been scalded by drinking hot curds (or hot milk) will not drink water without blowing on it.

*Note*.—This is the Baloch version of a well-known Indian proverb. The English 'The burnt child dreads the fire' is not so forcible. The Portuguese 'Gato escaldado d' agua fria tem medo,' 'The scalded cat is afraid of cold water,' is a closer parallel.

34

By toil, trouble and pain do men become prophets.

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BALOCHI TEXTS



## BALOCHI TEXTS.

*The numbering of the Poems corresponds to that in the Translations.*

### I.

#### DAPTAR SHA'AR.

SHUKR Allāh hamdā guzārān  
Badshāh mulkē wath-en  
Thī jihān khāk o gilo bī  
Wath khoshtī<sup>1</sup> wazh-dilān  
Mā murid-ūn Yāiliē  
Din imānā sēbat-en  
Ummat o pākeñ Navīc  
Kī jihānā wāzhah-en  
Aulād Mireñ Hamzāighān  
Sobh dargāhā gwar-en  
Azh Halabā phādh-khayān  
Go Yazīzā jhērav-en  
Kalbalā Bompūr ma-nyāmā  
Shahr Sistān mizil-en  
Bādshāh maiñ Shamsu'ddin en  
Go Balochān khātir-en  
Ni ki Badr-din dar-ākhta  
Nāghumāneñ shiddat-en  
Ma-sarā Mireñ Jalāl-Hai  
Chhil-o-chyār bolakeñ  
Khākhtūn Hārinē Bandar  
Kēch rāsten phalav-en.

10

20

<sup>1</sup> Or Hekā nindī.

Hot Makurānā nindi  
Khosagh ma Kēch-dēh-en.  
Hot,<sup>1</sup> Korāi āwār-en,  
E ma Lāshār-ghar en,  
Drishak, Hot,<sup>2</sup> Mazārī,  
E go Rindā yagsar-en.  
Rind Lashārī ma mulkā  
Sim go nyāmagh-en,  
Masthareñ logh Dombki-en  
Gāj syāhāfā sar-en.  
Azh Halabā Chāndiyēgh-ān  
Kalamatiē logh pha-gwareñ,  
Noh nindi ma-Naliyā,  
Jistakānī pha-gwareñ.  
Phuzh, Mirālī,<sup>3</sup> Jatoi<sup>4</sup>  
Drust ma Sévi-Dhādar-en;  
Azh bunyādā Phuzh Rinden  
Sar go Mireñ Chākur-en.  
Gholo, Gophāng, Dashti  
Rind thāliyā dar-en.  
Nashk-daur pha Gorgēzh-ān  
E ma Thalīyā dēh-en,  
Thī Baloch bāz-bishār-en  
Drust ma Rindā manah-en.  
Rindān ma Shorān nindi,  
Lāshār ma Gandāvagh-en,  
Jo-mitāf bahar-khanāna,  
Kull sardār Shaihak-en.  
Ē mani pērā o rand-en,  
Ē Balochā daptar-en,  
Philaveni si-sāl jangā,  
E Balochā shiddat-en.  
Shaihak o Shahdād randā<sup>5</sup>

Or Not, Dodit.

• Or 115

<sup>3</sup> Some insert Jatak after Mridul.

<sup>4</sup> See my Jamali *introduction* of *Jatni*.

Orient.

Las sardār Chākur-en,	
Chhil-hazār khāl Mir-gwānkā	
Thēwaghen dāde-potār-en.	
Hol-posh dast-kalānā	
Druh khawān o jābah-en	60
Path-pēchā go khawāhān,	
Phādh <sup>1</sup> laleñ mozhaghen.	
Khārch-kātār nughraenā	
Dast mundri thangav-en,	
Bakar o Gwaharām, Rāmēnā	
Zar-zuwāl Nodhbandagh-en.	
Phuzhān Jāro jaur-jawāv-en,	
Haddeh Dīnā brādhār-en,	
Phēroshāh, Bijar, Rēhān,	
Rindān Mīr-Hān zahmjan-en.	70
Sobhā, Mihān, Āli	
Jām Sahāk <sup>1</sup> o Allan-en—	
Haivtān, Bivaragh ma Rindān	
Mīr-Hasan go Brāhim-en.	
Shāir ki sha'rān jorī,	
Mīr Jalāl-Hān surphadh-en. <sup>2</sup>	76

## II.

## RĀMĒN RĒHĀN GALAGH-THĀSHI.

Kashtaghen Gholā azh hamū mulkā  
 Chākar pha lād-bozhi rawān bītha  
 Zor Sēvi chi duzhamānā zītha  
 Pakhagen dāl dāt̄h-ish wur bītha  
 Dhādarā Mirānā kilāt bastha  
 Bāngahā Lāshārī phara chahrā  
 Khākhtan dañ Mireñ Chākura shahra  
 Dītha-ish Mochi gurānd bor-en  
 Basthaghiyā ma manahā sāyā

<sup>1</sup> Some insert Durrah after Sahak.<sup>2</sup> Or māmīf-en.

'Thāshūn borān pha tokalā shāhā'  
 Bukhtaghen golānī tharen tāzī,  
 Ash-phadhā Rindān droh-khutha bāzi  
 'Gwastha Rēhān Syah-mazār tāzī.'  
 Gudā Rāmēnā gurānd giptha, charitha  
 Ash hawān droghi gwāhiyā zahrā  
 'Nēn shafā bhorainān hawen shahrā.'  
 Raptā ma zarden digara pahrā  
 Gudithā hir chi khēnagha-zahrā  
 'Mā wāthī goshān ashkhutha hälē  
 Dāchī ma gwaharī baithaleh mālē  
 Ma Hurāsānā jalithī sälē.'  
 Gohar hir ki guđithā phairī  
 Be-gunāsā grēainthagħant hairī.

Shaihak o Shādhēn kalām zurtha  
 Gwar-janāna pha alkahān gwastha  
 Malithā Milahā-dawār hotān  
 Haddē Gwaharāmī jamāetān.

Dombki guftār mazaīn mar-ant  
 Bathireñ suhreñ thangavā shar-ant  
 Rind Lashāri ma-bunā brāth-en  
 Jag sahigh-en ki Hamzaha zāth-en  
 Jag pha washen kissavān shāth-en  
 Man-dēhā zorākh, mazen-gwāth-en

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## III.

The following fragment given by the Rev. T. J. L. Mayer (pp. 12, 13) is probably part of the above ballad, which has not been recovered in a complete state. It refers to the shoeing of Rēhān's mare in preparation for the race with Rāmēn's alluded to in the ballad.

Rēhān Khān gūshī, wathī dost gālāh gushī.

O manī bēl, Gagara lohār  
 Mullā Muhammad Bakar ustādīh  
 Gar manī Shol shaztaleñ nālāñ  
 Dāñ manī biyār go tēgh-sareñ mihāñ  
 Biyār-ish tañ wastādīh man-i bandāñ  
 Āñ mahisk-pharēñ nasthar gwāh bant  
 Burzājē azh som hukaiē burjān  
 Jahlā azh shishareñ thashokhēnāñ  
 Cho manāñ nokhāñ shafāñ gwastha  
 Lađithā halkāñ azh bunī haddāñ  
 Bāgh bazāreñ Jalakho ishta-ish  
 Dēm zar-sucheñ Bolayā dātha-ish.

6  
12

## IV.

## CHĀKUR SHAR.

Hotī bēr manī shāhī cū  
 Main bālādīh kilāt zēdhāñ  
 Phol mēhr-sirāñ pha zātāñ  
 Ki Rind chi Makurān bahr-bitja  
 Panjguri dēhā ganjēnā.  
 Mirēñ Bakar o Rāmēnā  
 Gwaharām maran-nāmēnā  
 Roshē khākhtant Mahērī marrāñ.  
 Gwaharām pha-zawāñ gāl-ākhta  
 'Go mā ubdahi sāngē khanī!'  
 Gohar pha-zawāñ gāl-akhto  
 'Bachhi mañ tharā roghēntha  
 Brāthī mañ tharā drost dāthā  
 Go mā ubdahi sāngē neñ.'  
 Gohar shi mahērā rapto  
 Kahnē mēhr-sirāñ zahr gipto

10

Zurtha lē̄avān nēshēnān  
Gohar tēlhītha Lēniā  
Āfā nasiva zurtho  
Sar pha Bolavā shēf bīthā  
Mireñ Chākura māriā.  
20  
Gohar pha-zawān gāl-ākhto  
Hamcho Chākurārā gwashta-i.  
‘Gwaharāmā manān rēsintha ;  
Sardār, mañ thai bāut-ān,  
Mañ bagārā banindē phēdār.’  
Gwazh-bi Chākurā Mirēnā  
‘Chihen zir bī tho jāgahē  
Har jāh ki thaī dil lojī  
Tho nind ma Kacharoki joān  
Jidh-en girdaghen bagānī  
Hāren goram o mēshānī  
Imān-en hamū mulkānī.’  
30  
Roshē shi Hudhāi roshān  
Chākur pha thufākhe ākhto  
Khā’ ma Kacharoki joān.  
Dāchi ākhtaghant danzāna,  
Shir pha nāsaghān shanżāna.  
Gudā badh burtha Sardārā;  
‘Ē thai dāchi pha chi khārā danzant  
‘Shir pha nāsaghān shanżānt ?’  
40  
Gwazh-bi Goharā Hirēnā  
Cho bi Chākurā Mirēnā  
‘Sardār,’ jawāb gardēntha-i  
‘Mālā wādh-miri gon khapta-i  
Hirēnā jaghino bithā.’  
Rāwachī pha-gali gāl-ākhta  
Cho bi Chākurārā gwashta-i  
‘Phairi ākhtaghant Lāshāri,  
Sārtheñ saillāho bor thāshi,  
Shāngo ākhtaghant kastighā,  
Shungo tharthagħant mastighā.

Main hir khushtaghant jukhtighā;  
 Dāchī phē havarān danzant  
 Shir pha nāfaghān shañzant.<sup>1</sup>  
 Gwashta Chākurā Mirēnā  
 Sardāra shutha ma zirēna—  
 'Gohar bi shawedhā ladith.  
 Dēm-dātha-ish pha Sannīā;  
 'Logh-āf manān murdār-ān  
 Phēsh khārch phasānī gozhdān.<sup>60</sup>  
 Urdē dīt-saren jumbēntha!  
 Suhvī rikhtagheh bāngahē  
 Gājān banindi loghān.  
 Bagē gudithā-ish Gwaharāmē  
 Bāskē burithā-i sārwāne.  
 Matthe Goharē hirāni.  
 Zalē bun-jatha-ish shirrāni.  
 Gwashta Mandavā Jāmenā  
 'Lajjan man kawand khohā khan.<sup>70</sup>  
 Bivaragh<sup>1</sup> mangahi gāl-ākhtā  
 'Bile chajjavī Rānīā  
 Kot gwādh-girān marēnān  
 Jo khilaghān pharēnān.  
 Mir-Hān mangahi gāl-ākhto  
 'Nēn khilūn chajjavī Rānīā  
 Nēn kot gwādh-girān marēnan  
 Nēn jo khilaghān pharēnān  
 E tīkā bān phar gudighān  
 Main gudi-mathagheh chugzākhtān  
 Syālāni shaghān khoshtān.<sup>80</sup>  
 Gudā mēl-khuthā Lāshārān  
 Hār-mālī malhāna khākhtān  
 Gokh shi Khalgarā khushkēnā  
 Mēsh shi Sham-sarā miskēnā  
 Bēlān bahr-khutho be-gānjā.  
 Gudā lad-khutha Lāshārā,

<sup>1</sup> Or Barivagh.

Chham-didh<sup>h</sup> khutha Nuhānī;  
 Havd-sad<sup>h</sup> phandar o hazhsad<sup>h</sup> mēsh  
 Gandim drushtai sad<sup>h</sup> gwālagh,  
 Drushādhē khuthai Lāshārā. 90  
 Guḍā Chākurā Mirēnā  
 Sardārā shutha ma zirēnā,  
 Chārī khashtaghant barānī;  
 Chārī akhtaghant chahrānī,  
 'Mā sad<sup>h</sup> logh jidaravighā dīthā.'  
 Rindārā galē bahr-bit̄ha  
 Urdē dir-saren jumbenthai,  
 Hārmāli malhāna raftant.  
 Guḍā Bivaragh mangahi gāl-akhta, 100  
 Wāg giptaghan sardārē:  
 'Chākur, khanavā kotā khan;  
 Nuhānī hazār mard bi  
 Lāl-jukhtaghen Lāshari,  
 Bandān phalawān jangīghā.  
 Bi-āyant chajjavā shāh-gwāthi.  
 Phādh-kizagh tharā grān-chari  
 Dēm-juzagh tharā honighān.'  
 Gwashta thangrūnī mardān,  
 'Māthī khātamāen bachhā 110  
 Bivaragh gondalān Rindighān  
 Sahmēntha jareñ hindighān,  
 Mirzīghā mashāndē dāth,  
 Odhā ki janūn mā thēghān  
 Tharā thir-daurē dir nyādhūn.'  
 Sauvē gwashtanē hamē gālēghā  
 Wāg ishtaghant Sardārē.  
 Suhvi rikhtaghant bangohē  
 Dañze somariān rikhtant,  
 Bivaragh ma-phirā phirēnthai, 120  
 Go havd-sad<sup>h</sup> banguleñ warnāyān.  
 Guḍā Chākur ghussavā brāthīghā  
 Ya nērmoshi nā-nisht loghā.

Sar-josheñ<sup>3</sup> Harēvē khafta  
Gudā Sultān Shāh Husain dīthai  
Gudā Mireñ Bakar o Rāmēnā  
Gwaharām mazen-nāmēnā  
Sohnāi thaghard shastātho  
Turkā gar-burtha goghāe;

Kāshid ākhtaghā jalte-palk: 130

Chākur, Turk tharā loṭāi  
Ash tho ya hawālē phursī.  
Mar ki ēvakhā daz-horg bi,  
Hathiyār ki ma bant-i,  
Āñhi thusākh chachō bi?

Chākur ākhto rū bīthāi,  
    'Dast o dil wathī ambrāh bant  
        Hathīwārā khāmī bāhī rājī'

Hathixār githagħant sardar.

Shahī vag-rāhen dōst-dārē 149

Gudā hāthī phēchitħant khūnje

Hathi akhto tak khasta.

## Hindri mañ galivā khaft

## Giptai chi kshik phādhā

Jamathai hāthī sar sūndā,

Hāthī tharatha ērmānā ;

## Shodha sobhi-khuttha Saro

Gwanden katrac man-gwastha

Kashid akhtagha jalté-palk :

Chakur, Turk thara lotai,  
Ask the sun how it is.

Ash tho ya hawale phursi.  
Chākuz ēlktso mā bithai

Chakur agito tu-oh-wai,  
Cho hi Chakurātā gusachtai;

*Maiñ khūnl naryānē asta-*

Hant-phushtā hamēdha th-

Post a dzhumagani dema.

## Lā-chār bīrha go Sardārā

## Shāhī yag-rāhēñ dōst-dārāñ

<sup>1</sup> Or Zar-jesh, wealthy,

<sup>2</sup> Or Akkoyunlu kethüdâi was

- 'Biyār-ish, manān manzur-en.'  
 Haftān gitaghan zong wāg 160  
 Haftān chandumī zén-khodhagh  
 Guđā gozhmālē khuthai Sardārā  
 'Tho dī Duldula aulād-ē  
 Man dī Chākurān Shaihakē  
 Go tho zor-en, go mā droh-en.'  
 Khorchhāth pha-nađhar phēđhāgh-en.  
 Guđā haſt-phushtā hamēđhā tākhtaghen  
 Dost o duzhamānī dēmā.  
 Khūnī naryān narm bītha  
 Gaughāē girant-ī bushkan! 170  
 Shodhā phir-burtha sardārā.  
 Turkā gar-burtha goghāc  
 Kāshid ākhtaghā jaltē-palk:  
 'Chākur Turk tharā lotāt  
 Ash tho za hawālē phursi.'  
 Chākur ākhto rū-bīthaī  
 Cho bi-Chākurān gwashta-i:  
 'Go mā zahrān narshēr-en  
 Thāi theghān gāhwarēnān gwānkā  
 Āzminē wure narshērā.' 180  
 Hathyār dāthaghant sardārē;  
 Shāhi yagrahen dost-dārē  
 Shēr zaharen jumbenthai,  
 Shingo Chākur o shāngo shēr,  
 Choneñ drānzithāl miyānā thēgh  
 Narshēr kotaghīghā khapta  
 Mir mozhaghān lālēnān  
 Shodhā sobh burtha sardārā.  
 Rāwachi ki burtha kārdārā  
 Go math makkaheñ Māthoā 190  
 Gwasht Bēgamā bi bachhā  
 'Chākur sardār-en sari Rindānī  
 Gwar tho phā thufākhē akhto  
 Ni bashk-ī lashkarān grānenān

Zunū kahāren phaujān ;  
Nēn, pha Chākurā Mīrēnā  
Man si-sāl satar bhorēnān  
Phusht pha phāmbanēn lungī.  
Phairi pha kawātē bithai  
Sar-khardi khuthai sardārē 200  
Dāthai pha Sahichen Dombā  
Urdē dir-sareñ jumbēnthaï,  
Zunū kahāren phaujān.  
Pha Phir-Lakhan o Lākhoā,  
Nāni, Nafung o Lakhā,  
Sar pha Bolavā shēf-bithai,  
Suhvi rikhtaghan bāngohi  
Ma Gājā banindī loghā ;  
Chhüt-chēn<sup>1</sup> khuthai Lāshāri,  
Gwaharām du-jāh rozī ma-bā'  
Nēn gor bāth-i nēn Gandāvā.

V

Chākur pha shikārā rapta  
 Bagāen tharāc wārthai  
 Lahz̄e pha sawādā nishta-i :  
 Dāchi ākhtaghan' dañzānā,  
 Shir pha māighān̄ shanžānā.  
 Gwashta Chakurā Mirēnā  
 Wa' pha Goharā hirēnā :  
     'Thai dāchi pha chē kārē dañzant,  
     Shir pha maighān̄ shanzant ?'  
 Gwashta Goharā durrēnā  
 Wa' pha Chakurā Khānēnā :  
     'Maiñ hirān̄ wārthagħant zahreñ sol ;  
     Maiñ hirān̄ wadħi-mireñ go khapten.'  
 Gudā bag-jat mēlaveñ gāl-ākhtai

<sup>1</sup> Chhiūt-chien appears to be a compound of the Sindhi words chhiūt, safety, and chien, ease, and its use here is evidently sarcastic.

' Phairi ākhtaghant Lāshāri  
 Shikko sailē bor thāshi  
 Hir azh maiñ khushtaghant jukhtā  
 Shingo garthagħant mastā.  
 Chākur man-dilā grān bītā  
 Rindē hapt-hazār lotāc  
 ' Mā chyār-sad̄h ya-thareñ warnā būn  
 Dānē dar-shafūn syārali ;'  
 Bivaragh Khān phadhā dragānā  
 Wāgē giptaghant sardārē  
 ' Chākur, khēnaghā khamē khan,  
 Nuhānī hazār mardān bi,  
 Lālo khushtaghan<sup>1</sup> Lāshāri.'  
 Gudā gwashta sar-batāki mardān  
 Jāro, jareñ Rēhānā  
 ' Bivaragh gondalān sāhmēnθē  
 Hindiān ma-thars, sēr-dāthe,  
 Rēkh zahraneñ whard-ān !  
 Gudā Domb Langavān shā khār-om  
 Bivaragh Khān, tharā dīr nyādhūn,  
 Mākh-om zahm-janeñ Lāshāri,  
 Āfo banai mānah-ūn  
 Hoshagh phinj-khanūn āptiyā ;  
 Nind o gind khai sit̄h bi,  
 Mūlān pha khai dē vali,  
 Sit̄ha pha khāiā gon-khāi.' 40

Go hawen gwashtanā taukheghā  
 Wāg ishtaghan' sardārē  
 Chāri khashtaghan chārāni  
 Bol bastaghant pahrāni  
 Chāri ākhtaghant golāni  
 Sad̄h logh jidarāiyā dithen  
 Odhā ma Nali-ghatā,  
 Shahr chāriθa Gājānē,  
 Bag jukthiyeñ Gwaharāmē.

<sup>1</sup> Or hi-juktagħien. See IV. 104.

Bānghavā khuthēn phāsānē	60
Pha Gājān kilāt dēmā,	
Bag guđithēn Gwaharāmē	
Dastā burithā Sāfānē <sup>1</sup>	
Matān Gohara hirāni,	
Hawēn zālī shūmat o shirrāni.	
Mēl kūch-khutha Lāshārā	
Rosh-othānē burz bīthā	
Lāshārī khurā gon-dāthē	
Rinda lashkara bhāj-bithē,	
Mir-Hān ma-phirā phirēnθē	60
Go havd-sadī ya-thareñ warnā	
Guđā Chākur ghamzamī garthā	
Pha Mir-Hān ghamā lahmēnā	
Pha humbo chotaveñ Mirēnā	
Lahri khaur gawārān giptē.	65

## VI.

Wēla hadhiyen jawān athant  
 Bāz barkaten mard mān athant  
 Mardān hamo arkān athant  
 Go sāhivān yak-trān athant.

Samāītha durreñ janē  
 Bāz māl-bagi bānukh-ē  
 Nām Mahērī Gohar ath  
 Mañ narmighā luđāighēth.  
 Phēzdār kullē thangavān  
 Nishtéjanē āvrēshamān

10

Gwaharām wadī pha minnat eñ  
 Rosh o shafārā balaveñ  
 Nyāmā vakilān Chākureñ  
 Chākur girāri ūkhtaghadī

<sup>1</sup> Safān perhaps stands for sir-phān, the equivalent of sirwān (camel-herd), as in IV, 67, and is not a proper name.

Odi gwar Mahēri Goharā

Nērmosh hamodha phroshta-i.

Phursitha Mireñ Chākurā

Wath azh Mahēri Goharā :

'Dāchi chi khāren dañzaghaint,  
Shir dan khuriyā shañzaghaint.'

Gwashta Mahēri Goharā

Wath bi Amireñ Chakurā :

'Phairi ki Lāshār-potravān  
Rāmēn-Hān ghoravān  
Todā arueñ khusthaghañt  
Mēshi ma nīrā phakhagant  
Tut kambareñ bhorainthaghant  
Jat mēlaveñ grēainthaghant.'

Gohar shamēdhā laditha

Bāuñ gwar Mireñ Chākurā

Zahr-khutha Mireñ Chākurā

Rinden hamū lotāintha

Pha sai shafā gobī jathā,

Bivaragh thēghā jug jathā

'Mākh na jēnūñ ālamā

Pha Jatāni hushturā.'

Chulē batākī mān-athant

Jāro, Rēhān sagh-sareñ

Suhrāv bor kunj-gardaneñ.

'Bivaragh bil, pagāsi ma bi.'

Dāh gwar Lāshārā burtha

'Mar bi, ki mardāñ giptaghāi,

Rindāñ go syāli jhēravān.'

Gwaharām thēghā jug-jatha

'Rind phujaghē nēñ maiñ bunā

Thēghā, kavochi tūpakāñ

Balāñ, Shirāzi lurāñ

Bandē Naliya-khaur dafā.'

Roshā ki chiē burtha.

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- Rindo bihān zhil-bī<sup>h</sup>aghant  
 Mān-ākhtaghūn sandēn jughān  
 Balān, Shirāzi lurān  
 Khohān gēndē Isparān.  
 Jang badshāhī machithā  
 Rīnd mēlavenī phadh khishtaghant  
 Dañ hav'-sadhā nigērīthai<sup>1</sup>  
 Go Mir-Hān zar-mushten lurā  
 Chākur phirā bahmattaghā  
 Thēgh khashtagho oshtāthaghath      60  
 Khēri pha gwarpān dāthaghant  
 Charēntha Phul Nodhbandaghā  
 Chākur khuthai Phul sarā  
 Phulār chābukē jathai  
 Phul go Hudhāi qurzatā  
 Gwastha azh ān sohren-zirā  
 Azh għat garimbokħen garān.  
 Gwaharām thēghā gāj-gāj khutha  
 'Nodhbandagh, Rind-ē, thai Lāshār na-be  
 Chākūr khāiū tālā khuthen      70  
 Sar cho kharabī burithen  
 Chonān ki mūlī tror-khuthen  
 Sēvī go ya mushtā khuthen.'  
 Charēntha javāv Nodhbandaghā  
 'Mā Rind niyān, Lāshār zih yān  
 Azh Rindaniyā bī<sup>h</sup>aghān  
 Shir Muzie mikhtaghān  
 Loli Muzie dāthaghān  
 Manān loli dāthai nēm-shafā  
 Mañ whāv shāgħen gwānzaghā      80  
 "Roshē phakħar Chākur  
 Man jañg nawħashi sāitha"  
 Māra hamān rosh wal-adh.'      83

<sup>1</sup> Or nia geriħħal.

VII.

Rind hawāl ločāithā  
Dañ chyār rosh ghobi machithā  
Bivaragh thēghā drinbitħha  
‘Chosheñ na-jenān ālimā  
Pha Jatāñi hushturā  
Ki thēkāñ ma logħā basthagħant.  
Mā għalwar khārān hushtura?’  
Chandi bitāki gon-athant  
Ma pahar gozāñ khaptaghant  
Nām ‘janāni’ giptaghant  
Saughand mazaiñ phirēnthagħant!  
Gudā Sardār wāg-ċi isħtagħant  
Syāho-bazijā raptaghant.  
Rind kull kaſochein tufak-ath  
Kull bal syāheñ nēzagħ-ath  
Tāseñ rikf doravath  
Phaṭten khawāh o shaddav-ath  
Phisheñ sawās o chabbav-ath.  
Gudā dāh go Lāsharr burtha  
Bijar Ramēn wa’ sarā  
Go phādh lāleñ mozhaghħā.  
‘Rind phujagħi nēn maiñ bunā  
Bandūn Nali-khaur dasa  
Thankā għaṭten gwāidh-girā.’  
Roshā dī Sēvā burtha  
Rind bihān zhil giptaghant  
Odħha Hudħħa khār ākħtagħant  
Washen dunyā jaur bithagħant  
Jangā khutħo mān-ākħtagħant  
Toſañ damāmċi dirthagħant  
Rind jaħo niberthagħant  
Dañ haftsadħha nigħerthagħant  
Mir Hān, Bivaragh khaptant.

Chākur phirā bahmanthaghaṭh  
 Thēgh rastagho oshtāthaghath  
 Khēri gwarsāndā khutho.  
 Nodhbandagh shī gurē ākhtaghath  
 Guḍā Phul sarā avzār khuthai  
 Phulār jathaī chābukē  
 Phul pha Hudhī kudratā 40  
 Uḍrathaghā pha Phaugarā  
 Pha ghatān grinbokheñ garān  
 Pha phāshinānī badleyān  
 Ōdhā burtha ma sar Shamē!  
 'Shābāsh!' Bahār-Khānā khutha,  
 Cho gwashtai Nodhbandaghār  
 'Rind-e, ki tho Rind bithaghē,  
 Kulli ki Lāshār na bē  
 Rind-e, ki phar-mān khālis-e'  
 Godā jawāv dā Nodhbandaghā 50  
 'Sardār, mār hawān rosh war-en  
 Ki manī shīr Rindāni mikhtaghen;  
 Māni makkāhen māthā manān  
 Dāthā ki lolī nēm-shafā  
 Panj-wakht o zarden digarā  
 "Tho phakhar-e Mir Chākurāt,  
 Roshē ma jangē dar-barē  
 Jangē girāneñ rohavē."  
 Mār hawān rosh war-e  
 Nēheñ Chakura khātā thālā khuthēñ? 60  
 Gardēñ karabbiā jathēñ  
 Bilān di mūli tror khuthēñ  
 Sēvi pha ya roshā khuthēñ.' 63

## VIII.

Kilāti Haviv gushi: sari Rind Ghulām Bolak gushi:  
 Chākur Gwaharām karākutā gushi: Gohar bāutiyyā khardē  
 gal gushī: philaven si-sāl-jang gushi.

Yād khanān nām Ilāhī  
     Man awwal sarnāvaghān<sup>1</sup>  
 Haídār phusht o phanāh-en  
     Hazrateñ ākhīr-zamān  
 Biyā Lorighā sawāt  
     Zir mani guftāraghān  
 Bar gwara bēlān dilēghān  
     O salātī brādjhārān,  
 Mangeha Rinda phu Bompur  
     Kēch bāghē Makurān  
 Masthareñ logh Dombki-en  
     Mañ Balochī manahān,<sup>2</sup>  
 Rind Lashāri awār-en  
     Trān bastha-ish pha-wathān ;  
 'Biyāeth shēdhā biladūn  
     Bilūn giyāfēn ulkahān  
 Jo mitāfā bi-kaṭūn  
     Bahr-khanūn bi pha wathān  
 Go rājī rānā khādhī ma lekūn.  
     Biyākhtān dan loghā gidhān  
 Hukm tonden nakhisān  
     Nokh khutbhantesh ādimān<sup>3</sup>  
 'Bozhē<sup>4</sup> borān bāraghēna  
     Kotavānī andarā  
 Sāj<sup>5</sup>-khanē bāzen bibānān  
     Nuh-hazāri markhavān  
 Biyārē bagān girdaghēnā  
     Azh Nali-khaur dafāz<sup>6</sup>  
 Gwānkī-jatha jodhān bi khādān  
     'Er-khafethī azh chajuān  
 Khashē gālī o pālangā  
     Jhul suhren kamalān  
 Bauf morbandeñ lhesān  
     Hingaloen manjavān<sup>7</sup>
30

<sup>1</sup> Or axlām khan.<sup>2</sup> Or mēravān.<sup>3</sup> Or pokhetia cho zhā zinān.<sup>4</sup> Or khushē.<sup>5</sup> Or sēn.<sup>6</sup> Or manjatā.

Sikkavo tasān bijorē  
 Makurānī kadahān  
 Chākur ē dēh na nindī  
     Ro wathī dīrēn āmilān.<sup>1</sup>  
 Phoshitha Rindān wathī dīr  
     Pha khawāh o shaddavān      40  
 Daz-gulā gozān malān  
     Hol go dāntī zrihān  
 Phādh lālēn mozhaghān  
     Khākhtathānt<sup>1</sup> go doravān.  
 Dhādar o Sēvi gipta  
     Dañ Jhal o Nilaha dasā,  
 Habb, Phab, Moh,<sup>2</sup> Mali,  
     Dan Nali ān zimā,  
 Gāj shahrā bastaghēnā  
     Dan Marāgaho dēhā,      50  
 Sangar o khoh Sulēmā  
     Giptaghan shēr-narān  
 Sāng Mundāhī dhaniyā  
     Dan dāthī bī Mēthirā;  
 Bāghchaeñ Kācho simā  
     Dan Dhari o Bhanarā;  
 Nangareñ Bijar thēghā  
     Jām Sulēmāna lurā.  
 Gohar bāuñi ki akhta  
     Azh wathī māl sara      60  
 Girdaghen bagān dināni  
     Gwazh Malik gind sara  
 Māl manī othiya bag-en  
     Handē phedārē manān.<sup>1</sup>  
 Chākurā dīr-zānaghēnā  
     Gwash bī durreñ Goharā  
 'Nind ma Shorān joāñ<sup>3</sup>  
     Kacharaka phalawā,  
 Hēminā bagā bi-chārē

<sup>1</sup> Or. Khasibant.<sup>2</sup> Or. Mol.<sup>3</sup> Or. Banvo Shorān joāñ.

Nind bē-andēshaghā'	70
Roshē azh Gwaharām shahrā	
Raftaghant khardē chariān	
Bāragheh horān zawār-ant	
Pha shikār o sailahā ;	
Hir khushitant jukhtaghiya	
Phar <sup>1</sup> wathī lāf-sérihā	
Mēhravā thēkān khawāthant	
Go badhēn kirdāraghān ;	
Rāj bundāthant hazārī	
Azh du-dēmi ziānchā	80
Shingurā Gwaharām thēghā	
Shāngurā Mir Chakurā	
Philaven sī-sāl jang ath	
Gohara hir phadhā.	
Sar-galoī bāithaghanti	
Nēsh rikhtant azh dafā.	}{ <sup>2</sup>
Mārā di ēkhavā di ishta <sup>3</sup>	
Pha Hudhāl āsurā	
Shash mushti pha badhīghān	
Zaharā phēdhāwarā.	90
Dard Brāhimi Hasanā	
Khashtathish go Chakurā	
Guđā Sultānē Balochā	
Sahi khuthā bi pha-wathān	
Chākur azh brāthī qasūrā	
Gwastha Satengarhā.	
Pardawā rakhē Ilāhi	
Manavo gudi turā	
Rind Lashārti waryāmen	
Hon-bēr lotaghā.	100

<sup>1</sup> Or azh.<sup>2</sup> Or

Dāthaghanti sar-galoī

Nēsh khushitant azh dafā.

<sup>3</sup> The last line also reads: Nish drushtant man dafā.<sup>4</sup> Or Rāj khidhi evakhīghā.

## IX.

Nodh Bähräm gushī : jareñ Rashkānī Baloch gushī :  
imar Bulmat Kalmat karākuṭā gushī : bāghār bāuṭā  
gushī.

Whazh-gusheñ Lori biyār wathī shāghār  
Ma-sarā chareñ bairamē pāghār  
Jawān mard dātarā girē dādhā.

Zī azh Sannīa giyāfēnā  
Ladithā durreñ Goharā shodhā,  
Ākhtaghā bāupi gwara Mīrā.  
Chākurā Shirāzi gawhar-zirā  
Goharā durrēnā hawar dātha  
'Bagavo Milahā avur dān-en'

Go mā Lashāri jhēravē mān-en.' 10  
Goharā lađē sar-jamagh dāshta  
Dastā Gohar mañ Kacharak nyāstha  
Raptaghant Shorānā pharē sailā  
Chākura Miri bandanē shahrā.

'Mā thashūn dañ bāghchaeñ Gājā.'  
Gohar dāchi ma bēghavā dañzant  
Māighā shir dañ nāfaghān shañzant.  
Chākurā phurs azh Mēlaven jatā

'Zīh khāñ jat, dai manāñ hāñ  
Cho khūthā khai go Gohara mālā?' 20  
Cho jawāb dāthā mēlaven jatā

'Akhtaghā Lāshāri phara chahrā'  
Gudithā hir cho khēnaghā zahrā'.  
Chham-jatā durr-gosheñ Mahēriyā  
'Jat, hamē gālē bilē shēriyā  
Phutureñ Rind ma déravān druāh-ant  
Dāchi pha hirān hardamē zāhant.'

<sup>1</sup> Or hamē chiodst.

<sup>2</sup> Or mardi.

Badh burtha Rēhānā Nawāvēnā  
 Phuzh Jāravā jaur-jawāvēnā  
     · Mā phara durren Gohara hirān  
         Havbarā shāmālō janūn shirān  
         Shart khanūn haisi chotavā birān.<sup>1</sup>      30  
 Bāgar Jatoī jawāb dātha  
     · Bakhuū-ān durren Gohara Sammi  
         Hotā pha bāutān niyath khami.  
 Shāh Husain chērava roshā<sup>2</sup>  
 Bibari phēshā nishta ma loghā  
 Dar-shutha<sup>3</sup> bāghār azha gedā  
 Chhoravān ilgāt bokhta pha dimā<sup>4</sup>  
 Gur-khanāna dan<sup>5</sup> mēdhira loghā      40.  
 Dēmā dar-khapter mardumē jawānen  
 Sharr kalānch-ant cho dushtagheñ shirā  
 Dholant oshishē kalāiyān  
 Bibari gāl-ākhta mazēn shānen  
 Kiāmahā minnatē khuthai bāzen  
     · Chhoravān bāghār bil, manī shāmen  
         I-katar mārā phar wathī nāmen.  
 Nā-jāneñ joračjaveñ jatān  
 Chhoravān bāghār khushta pha latān.  
 Odh niyadh loghā sammavēn sālo      50  
 Dast-kauliyā phijatha dāniñ  
 Hot azh mirāni darā ākhta  
 Bibari gāl-ākhta mazēn shānen  
     · Agh tha pha bāghār na khuth khāi<sup>6</sup>  
         Manī thai bhēn, tho manī bhai.  
 Sūrihā pha dēmā jawāb dātha  
     · O amul-māin, sabr khanē gonā  
         Ya-barē bosht, gāl mayā go-mā.  
         Manī phara bāghārā khanūn chonā  
         An dighār shahmī bith azh honā<sup>7</sup>      60

<sup>1</sup> Or Kalmatiāni roshā.<sup>2</sup> Or Dar-khāf.<sup>3</sup> Or Chhoravān irgārā phara dimā.<sup>4</sup> Or ma.<sup>5</sup> Or na-ro bāl.<sup>6</sup> Or phur honā.

Shingurā shast, shāngurā phanjāh  
 Drust phar bāghārā bi thaghā | yag-jāh.  
 Omarā nashkē ishta pha kaulā  
 Hongireñ Bālāchā phara honā  
 Sūriha Dōdā phara gokhāñ.

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## X.

## KALMATI SHA'AR

Bor Kalmatiyān bastaghān  
 Shēr manahā áhizaghan  
 Mo th |, gur, shir warant  
 Gokhī zhālokhēñ roghānā,  
 Bag-jato khākhtāñ rastaghā  
 Büt o karāñ sistaghā ;  
 Āhin ki odlāñ dāshtaghan  
 Khādāñ pha rashēv dīthaghān  
 Honē ki anzī grēthaghān  
 Shāra katakā giptaghan,  
 Jālū ki jodhāñ bi thaghān |  
 Jodhāñ go ārisa phithāñ  
 Brāthāñ saulen phusaghāñ.  
 Bagāñ balā zurtha shumē  
 Bagāñ hāren goramē  
 Mēshāñ chulumb pādheñ buzāñ  
 Mēhi go mashkeñ māhighāñ.  
 Mir Hot tumānā zahr khut̄ha  
 \* Algh shut̄ho khargazāñ  
 Kalmatiyāniñ janāñ  
 Bagāñ bigār trākoraghē  
 Bē bal jāmē jokahē  
 Nēlāñ ki honi-izh barant.  
 Trātāñ lakori bastaghūñ  
 Phidhāñ bihāñ bāl-dāthaghūñ,  
 Simā Wakavi gwastaghūñ

10

90

Go duzhuṇā gon-khaptaghūn ;  
 Gwānkhe manān bēlān jathia  
 Tūtā miskānī Sahāk,  
 ' Dastā jaghar-butān janēth  
   Mizirī mazān-tapē lurān  
   Gindān Hudhā chonā khan  
 Shāl mēlē phirēnthaghan  
 Bag Bulsatā gardēnthaghan  
 Hon-ish phithāni giptaghan.

30

35

## XI.

## GWAHARĀM TO CHĀKUR, I. VERSION A.

Gwaharām gushi; hawān roshā ki Mir Hān khushta.

Mā mukabil būn brahnaghen dāne  
 Gor-char o patti mulākāt-ān  
 Ya-sarān biyāyan Rind o Dombakī  
 Bhanjar o Jatoi tana'-wānī  
 Rind khākhtan go mozhaghi phādhān  
 Amsarā thiħānī bi-čr-rikhtān  
 Azh hamū halkā hon wathī giptaī  
 Khushitai nāmēnā Malik Mir Hān.  
 Chākur shabē azh-gurā bokhtai  
 Dāthai daz-laṭē phara gokhān  
 Sirmughē gwāmēshān bi-charēnī. 10  
 Thān-gurā Rēhān o Safar gurdeñ  
 Ahmad go Kaloā sahāvēnā,  
 Chi shāi ranj-ath o nawath-rishān ?  
 Rāj pha Bhēniya charēnho,  
 Dast-atho Bingopur hazār-ganjen,  
 Dost ma lālēn manjavā hand-ath !  
 Mālimi honā bē-gunāsēnī  
 Hān Gwaharāmā kanjukhān bastha  
 Mal pha Milahā zhalāngēntha.

20

20

## GWAHARĀM TO CHĀKUR, I. VERSION B.

Gwaharām Nodhbandagh Lashārī gushī : Rindē Lashārī karakuṭān gushī.

Waspān jawānān mulk Balochāni  
 Savzant Mīlahē davē syāh-jo  
 Gor-charo dānāni mullān khatān<sup>1</sup>  
 Har phithē waqtē kiavā khākhtan  
 Go kunārāni phakaghen wangān.  
 Maṇi nazar jadh pha rakhtagheṇ chhamān  
 Azh mano dēmā Roshtumē rustha  
 Chākur o Harānī naryān zongeṇ  
 Rājiē azh bēniya<sup>2</sup> bigardēntha  
 Khoh sarō ghaṭān bi tapēntha      10  
 Drapo Rindān bāragheṇ borān  
 Che-shawar ranj-ath, o nawath-rishān ?  
 Gonathē Bingav phur<sup>3</sup> hazār ganjēn  
 Chetarvō shāhī paṭṭan o bāzār.  
 Shāī dost maṇi māriyān athān lāleṇ  
 Gardagar<sup>4</sup> minnatē maṇi lotān  
 Khāwind bājānī bālādh bāthān.  
 Yag-sadhē dāth, dah-sadh omēdhen.  
 Manān omēdhet khapar rēj-cn  
 Asaro omēdhet niyath chosheṇ.      20  
 Ya-sarā khaiyān<sup>5</sup> Rind o Dombaki  
 Banara Jatoī thanāvāni  
 Haqq avo halkā ā-burtha chonān  
 Mālamī honā bē-gunāskēnā.  
 Chākur 'aql cho zānaghān kambā  
 Phirwāliyā gon whānagho hoshēn

<sup>1</sup> This should probably be mulākātān, as in (s) I. 2.

<sup>2</sup> Probably Bhēnī, the name of a place.

<sup>3</sup> This should probably be Biogopur, the name of a town.

<sup>4</sup> Probably this should read Kīnsāgār, the Creator.

<sup>5</sup> Khanjan, given by Mr. Mayer, seems to be a misprint.

Sar na dāshṭāt cho gwāsareñ Mir-Hān  
 Dañ Naliyā o thank-dafen ghaṭṭā.  
 Rind azh tāzīyāñ hazārīyāñ  
 Ēr-rikhtāñ pha mozaghī phādhāñ. 30  
 Mā dī go Mir jamsareñ phauzāñ  
 Usarā thihāñ bi-ēr-rikhtūñ  
 Khushta mā namēnā Malik Mir Hān  
 Go do Shaihakī bingaveñ bachhāñ  
 Hardo Sohrāveñ sēr-tamāēnā  
 Na-sareñ Hamal Kēharā shimeñ  
 Chanar o Hotēñ o<sup>2</sup> Safar gurden  
 Jīand o<sup>3</sup> Phēroshāh manayāñi.  
 Azh sari Rindāñ gor-khusheñ Āli  
 Thamahah saulen phusaghē khusheñ 40  
 Azh hamo halkā hon watḥī gipten.  
 Zāmaren dumb ghumari bītha  
 Nā-sahiyā dangarāñ shītha  
 Dātha mā daz-laṭe phara gokhāñ  
 Simureñ<sup>4</sup> gwāmēshāñ bī-chārēñ  
 Dukhavāñ Rēhāñ o Hasan matti  
 Ākharāñ Kohohū bārth phara Mirā  
 Phil Aliyā pahlewānēñ  
 Pahr na bandi nishtagheñ saṭṭāñ  
 An mazāñ padhaki janī zauñkāñ. 50

## CHĀKUR TO GWAHARĀM, 2.

Mir Chākur Shaihak gushi: sari Rind Bādshāh gushi:  
 Rind Lashāri karākuṭāñ gushi: Gwaharām phasavē dāth,  
 gushi.

Zyānaho Gwaharām go hameñ badhā  
 Go Balochi isbēdhagheñ gardā

<sup>1</sup>This line is corrected as above from (a) line 8. Mr. Mayer's version is: Kushta mā name nām allā Nūnāñ.

<sup>2</sup>Or Rēhāñ, see (a) l. 12.

<sup>3</sup>Corrected from Jāñ do.

<sup>4</sup>Corrected from gitāñi; see (a) line 7.

<sup>5</sup>For smugheñ, see (a) l. 11.

Nām Naliyāho bēdagħā basthāi  
 Nām cho Nodhbandagh burthaī burzā  
 Yabarā nāzēntha wathī bāñzi  
 Baēdhān Rind bahrānī tāzi  
 Mālēmā Milahī nighor phādhān  
 Pahr hamān bāndāthā girārē.  
 Jukhtaghā Bangī o Hasan Nodhak  
 Ādāmo Nodhbandagh manāyāni      10  
 Ahmand go Kaloā sahāvēnā  
 Thau khishta gorī phrushtaghen rumbān  
 Roshē ma grāneñ phihano jangē  
 Azh phadħā Rindē gondalān wārthant  
 Mañ maghundān bastharen jāhān.  
 Rumbi azh Dābānī kilāt zurthaī  
 Gin ma Milaha-dafā khasith  
 Mañ tharā chosheñ na-jathā ūhū  
 Mañ shāir pha phurkhashħān na shastāħān  
 Phasav go changānī aghāzīyān      20  
 Dañ thaī bālādhā sahāviyā  
 Azh mani chāpole mazāriyā  
 Thāv ma chalen gozh bunā  
 Sar thrāħāna cho kurthaghen (mādħin)  
 Sar thahūrē man 'alāma khundā,  
 Nēmavo Gāj Güjarāt gwastha  
 Nēmavo be Phalpur shutha rullā  
 Thau hamān Rindānī salūniyē  
 Topavā bauren chādar jañi  
 Thau ki shēr bārānī lagħorānī      30  
 Ma sarā syāhen ashkarān doħe!  
 Niñ Omara pahnādhī gwarān dake  
 Gon-khasan lālo khushtaghen mardi.  
 Mā hamān Rind bāragħēn borān  
 Gah shērūn o sar bur lētūn  
 Khākhtūn go badħān hardo dēmēnā  
 Khotaghā thēwagħiyyā talab-dār-ūn.  
 Bāz-gusheñ Gwaharām, jawān dil-gosh khan

Shar safar khanūn, daur phadjhā gardi	
Shartān be jallakī bicharēnān	40
Go kalamān gard khanān āhir	
Bēm aah dostānī dilā kinzant.	42

## GWAHARĀM TO CHĀKUR, 3.

O manī shāhī aundali brāthān	
Biyāyanto Rājānī gēhenī mardān	
Las Lāshār Hān Sardārān	
Biyāyanto diwānē khanūn brāthī.	
Mañ kī ma shair tānjavā dithā	
Chākurā gwāthē ma-sarā bithā	
'Chonān gumarā' <sup>1</sup> khaz malik bithā.'	
Cho waṭhenī mard-ān namarrēnī	
Shā manānī bātie dā roshē	
Mañ Sammayo Bhattān bichārāyān	10
Thattavī phauzhān ma-sarā rēshān;	
Āsā phā chappoān mañ dārān	
Āsā lāyān cho dakhanā wārā	
Bungrān grāneñ logh mughēmānt,	
Thosaghā Dilli Turk dalēkhīm bant	
Dāthenī jangē go nawath-rishān,	
Rind chi jahlā kēnthaghan burzā	
Mañ Kilāt bith ma nighor sārthenī.	
Mañ hawān gāl gwashtanē roshā	
Chākurā syāhenī phandarē khushta	
Chākurā mardi khēnaghā mān-ath	20
Jhal go juhlāfā na gwāzēnthant	
Sanj go Sangwāthā na phirēnthant	
Gūrgin go wa'-rodhenī damāmoān.	
Howē! howē! kī sobh manī bithā;	
Mā jatha chāpolē badhīyāñrā	
Raptaghant gori bor kator-phādhenā	
Har davāre pha mashareñ Sēvī.	

<sup>1</sup> Perhaps for Jāmīra or Jāmīra, ever.

Chākur pha zēndānē ghamē zirī.  
 Chākur pha juhlen khandaghān burz bī 30  
 Mandavo shāhi phusagheñ bēr-bant  
 Khoshtī ma drashkāni bāzen sāyān  
 Manthagheñ gurkheñ ash-phad̄hā gindi }  
 Baro hamān dēhā ki guna phashant  
 Ālarōāni shir gawāh banti  
 Mañ daf o dēm<sup>2</sup> o brinjanen rishān  
 Pha Balochiā chukh līlhāyān  
 Zāl pha Jamotī gāl-āyant  
 Chukh shariķh bai go Jat Gophānkān  
 Dast ma bāzen jhapaghañ rēsh bant 40  
 Topav ma bāvareñ chādarā pāndhā  
 Ma sarā syāheñ ashkarān dohē.

## CHĀKUR TO GWAHARĀM, 4

Mir Chākur Shaihak gushī: sari Rind Bādshāh gushī:  
 Gwaharāmār phasavē dāth gushī.

O khumēth nosh khanē thiraghē dānā  
 Bāz khanē phili gardan o rānā  
 Tikkacēn wāgān dē kumundēnā  
 Whashiyā azh Sēviyā mawā gardān.  
 Shakhalo sarphurān sohāgīyān  
 Pha murādē ma dēravā dāthān  
 Bosht man shazhmehū harēviyā  
 War gadēmā mañ hādhīrē jam khān  
 Azh badhān khoheiñ thiwarē sham khān.  
 Hakk o nāhakkā phad̄hā gardān 10  
 Jagh nāwhashen ki basthaghen bandān  
 Ma hawān dēhā ke alē gindān.

<sup>1</sup> In Mr. Mayer's version this couplet reads:

Roth awo drashkāni bera mindi  
 Zahranē sheri pha phad̄hā gindi }

<sup>2</sup> Mr. Mayer's version has 'barotān' instead of 'daf o dēm.'

Kaul-en go haisi chotavo phāghān  
 Yabarē bushkān man bāzen shēfān  
 Jāni azh bal nēzagħān gark bi,  
 Biyāith hawān nar ki wādhāe ākhtai  
 Kadahē phur bitħai hasēvānī  
 Man dī azh Shāheñ Qādirē loṭān  
 Sobh pha Sēvi phutureñ Rindān  
 Gēshtar azh hir'-phādħ thanakh-rishān  
 Azh-phadħā chukh janō Mughal rokh bl. 20

## CHĀKUR TO GWAHARĀM, ON LEAVING SIBI, 5.

Chākur Shaiħak gushī : sarī Rind Bādshāhī gushī : ān  
 rosh ki Sēvi khili khardē gāl gushī : Gwaharāmār  
 phasavē dāthī gushī.

Bilān mar-lawāsheñ Sēvi  
 Gaureñ badħānī margāvi  
 Jāmē Nindavā Bhattiā  
 Sai-roshān bahrā nēghā  
 Si-sil uvt o uzhmārā  
 Jān-jebħavān jangiyā  
 Thēgh azh balgavā honēnā  
 Chotān cho kamāndi bogħān.  
 Jukhtānā nashant lāgenā ;  
 Warnāyān du-manqilenā 10  
 Lađ ma dēravān na rustħant.  
 Ārifēn phithħā sar-sāyān  
 Misk ma barütān na mushtant  
 Whard dumbaghān meshāni  
 Karwāl sharāb sharr joshant.  
 Shāhān pha nishān yakē nēst,  
 Drustān wärthaghān hindiyān  
 Thēghān pharāħān zivireñān  
 Shartān dāthagħan shimēnān  
 Bachaki lawar bānziyā. 20

Gwaharām muzheñ Gandāvagh  
 Singhē ma zirih phirēntha ;  
 Māchīyā lawāshta lañjāith.  
 'Ali o Wali druh-dārāñ  
 Bag girdaghen bē-shon-en  
 Yākī kilāta bē-ron-en  
 Hāgh kāwalli Turkānāñ  
 Rind bāragheñ borānāñ.  
 Gwaharām azh dudē handē bi  
 Nēñ gor bāthī nēñ Gandāvagh !

30

## XII.

## CHĀKUR AND HAIBAT.

Haibatē Bibrak Rind dēma ya kaul khuthē  
 Sai-pharā chapeñ dastā nohatā jathē  
 'Har khasē manī bagā gon khafi  
 Āñ ki molī, khandaghā ãndēmā charī.'  
 Nā-ghumānē Chākur lokāñ lāh-jathai  
 Haibatē Bibraka syāh-gwad̄hāñ shudhā  
 Lāchithā Rindā pha mirāi mēravā  
 'Āñ wathī bagā nēlūn Mirāl-potrvā.'  
 Chākurā tēk phalithā gonokhā sirhālā khuthant  
 'Chandiē chosheñ lēravāñ  
 Nāme Hudhāñ manī saqirān bashkātjhaghāñ.'  
 Hai na bīthā ki dāhī ākhtaghā  
 Bag go Gwaharāmā burthaghā  
 Rindāñ go zahmī takāi dāthā Lāshār-potrvā.  
 Kamathā Rind ; gartha garokheñ naryān.  
 Chākur chham phrushta wathī guđi ghoravā  
 Na-ghumānē datzē rustha Nāri Khaur dasā  
 Haibatē Bibrak go wathī tond phāghāñ gbasā  
 Zahmī takāi dāthā go Lāshār-potrvā  
 Hayd-gist Mirāli dāthā bagavā rayaghā  
 Sai-sadh phanjāñ khushta go Lāshār-potrvā.

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Phanjāh khushta kuil kurān-whān 'ālimān.  
 Har do Rājān doliān burtha  
 Gēshtar doli Lashārā gharā.  
 Bagā pahnādhi khuthai, dātha Rindā pha miṛāi mēravā,  
   'Ān wathi bagā nēlūn go Mirāl-potrava.'  
 Chākur mushkilā kharānī gushant  
   'Hawān bagā phithī mardān burtha,  
     Phithī mardān go manī brāthān gēshtarēn  
       Akbat roshē manī manī kāhoā raveñ  
       Bāzgān na bhorān, ladhārā āsā na deān,  
       Khai gwar gire, ārāwā khanān.'  
 Sai-chyār roshē chachroēn trānaghā  
 Haptumi roshā bag jug-jāhā ghasā  
 Hawān mazēn-nēsheñ lēravān jate Kotalā.  
 Chākur inām dātha Nārī go Sēvi shahrakā.  
   'Bhar, Mirāl, thai savzā thiraghā.'

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## XIII.

## CHĀKUR AND JĀRO.

I.

## CHĀKUR TO JĀRO.

Chākur shaihak gushi: Jāro rishānī giragh rosh gushi:  
 Haddeh khosh gushi.

O Mughal sanj Khān naryānā  
 Ahūā shér gumbazēnā  
 Zēn trunden Ārabiyā  
 Thafik nazikhen bigināt.  
 Dān manī khārān hiyālē.  
 Rind manī khoheñ kilāt-ant,  
 Khushtaghen Rindā gaio nēst.  
 Hardo dēmā jān dāri.  
 Lēv chitoi kharoān,  
 Jāro dī khārch kūtār jukhtaghiyā

10

Goni-ān bandān jathiyā  
 Brinjaneñ rish giptaghiyā  
 Haddēhā pha zor gipta.

13

2.

## JĀRO'S REPLY TO CHĀKUR.

Jāro Jalamb gushī : Chākur phasavē dājh gushī.

Gozh dē, O khanden Mazido  
 O Mazido, bangē hālen  
 Bangē hāl o bāz khyālen.  
 Drogh ma bant, Chākur Nawāven,  
 Drogh ma bant, ki drozhī na bai!  
 Drogh azh dathānā darrā bī,  
 Azh zawānā bī sharrēnā.  
 Rāsten, O Mir mangēhānī!  
 Rāsten, O Chākur Nawāven!  
 Maiñ brinjaneñ tish giptaghiyā,

10

Azh mā phawen sāhe giptān,  
 Azh wathī gudi miyārān,  
 Azh khēnaghiānī shaghānā.  
 Roshē Haddēh o Shāho biditha  
 Dir logh-ān ma dighār-eñ!  
 Gon athi sanden khamānē,  
 Jābahe phur azh thangā,  
 Thēgh nokh-saj barākh ath,  
 Khārch kātār jukhtaghiyā,  
 Goni-ān bandān jathiyā

20

Pha dil-kāmā khutho-khisht.  
 Haddēh tilhāna niyākhta,  
 Phopul o hirān warāna,  
 Gwar janān chyār-kullaghēnā,  
 Gwar Chākur durreñ gwahārā,  
 Gwar Bānariā nēk-zanēnā  
 Thānkeñ amzānē na nishta.  
 Haddēh phol ma dighārā  
 Haddēh dighārā du-marden.

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## XIV.

## NODHBANDAGH SHA'R.

Nodhbandalz zar-zuwâl gushî : imar wathî sifat khardê  
gâl gushî.

Kungurân, O Kungurân !  
 Kungur jareñ brâhondaghân !  
 Gâlê gazirân âvurtha  
 Aiv phara haişî sarâ,  
 Choshâ man gindân zâhirâ,  
 Zuim phara bêdâdhîhâ.  
 —Drust dasâ rish âvurtha,  
 Nâmard rish jahl khutha  
 Khond o khuriyân gwâh-khutha  
 Chungê avur gaukh phadha. 10  
 Mardâ hawen vîs na khuth  
 Béronaghen mar gwar janân,  
 Chosheñ ki chûri kukkurê  
 Jant-i nasoñ ma-sarâ.  
 Nindith grêhi pha-gurâ  
 Âhân ki khashî phar dasâ.  
 —Go mā sakhién méraven,  
 Go mā bakhilén jhêraven,  
 Jhêrant o hanchosh gushant,  
 Sutâ karirâ rês-déant ; 20  
 ' Mäl na bi pha Nodhbandalz.  
 Phul na-zâi ma mausimâ,  
 Shazhmâho phureñ nokh sarâ  
 Zâith niyârî khuraghâ.'  
 Ni nâdhân aþtant jauren badhân,  
 Zi pha shaghânâ na khasan ;  
 Agh mā phaso phostî khuthen  
 Mäl cho mughemâ mélathen ?  
 Cho munkirâ yak-jâh khuthen ?  
 Mäl Muhammâde zir-ath, 30

Haft-sadī hasht-sadī goramā,  
 Bag girdagheñ bēshon athant,  
 Shartān na dāthā hizhbarē,  
 Bhēdi rangoi bāyān;  
 Azh mā na zithā kātulān  
 Bungāho grāneñ lashkarān;  
 Dāthā bi-nāmē Kādirā  
 Bi momin o whānindaghān,  
 Barā asileñ dārgurā.  
 Sohvā larisān warān,  
 Biyāyant ghāzī whazhdilā  
 Whazhdil mani nām girant.  
 —Dādī na lēkhān chādhārān,  
 Khēs go khawān o jābahā,  
 Mirsi mazaiñ-thapen lurā,  
 Ēshānā ghāziān barant,  
 Sāri kafochi sai-sadī,  
 Phar yak shafā osāraghā,  
 Sohvī bi suwāliyān burtha  
 Domb gushokheñ lāngavān.  
 Jawāneñ sari Rabbā lavān  
 Shughrā hamē gāl khanān.  
 Chosheñ suwāliē miyāth,  
 Biyāth o ma lotī amrishā,  
 Ki ‘Bausā go hāthīnē khashā.’  
 Ē dādanī chie niyāñ!  
 —Khaulē manān cho Omarā,  
 Cho Omarā khaulē manān,  
 Man bashkaghē band na bān,  
 Band biaghē mardē niyān!  
 Harchī ki khāl azh Kādhīrā  
 Sadī ganj bē-ay darā,  
 Zitrān pha rāsteñ chambavā,  
 Burān avo khārch sarā,  
 Ni bahr khānān go hādhīrā,  
 Nēlān khanān pha phadhā.

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Guđā mani brāth bingaven  
 Brāzākht o brath māngēnavān  
 Kahr bant āptiyā girant  
 Mirāt milk johaghā  
 Nodhbandagh māl sarā.

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## XV.

## DILMALIKH SHĀ'R.

Shartān malūkhen Dilmalikh  
 Azh khēnagh o kivar aburtha  
 Brathī payāsen mēravān  
 Dīmān Rindī dēravān,  
 Rindē janē 'Nākho' khanant,  
 Dāsā ma dastān dēant,  
 Rēmā malūkhen Dilmalikh  
 Burī pha rēshen qaddavān !  
 Ni bilān manī phadh-mozhaghi,  
 Thāsenī rikēf o doravi,  
 Ma phishen sawāsān zom girant.  
 Manān kadro khumēlhāni niyath ;  
 Mā dāthān pha sunyen phēshaghān  
 Bhēdī rangoi bayān !

10

Rindā Hudhā Lāshār na khant.  
 Musalmān Hindū na bī;  
 Trag na zirī kāfiri.

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## XVI.

## Shāhzād Chākur gushi.

Shē-phara Langāhān du-zahamēnān,  
 Nāhar o Kungān sēr-tamāmēnān,  
 Dar-khafant Dodār phara zahmā.  
 Thēgh azh savzen āmanā rastha  
 Mañ malūki sar-khofaghān shipta.

Bakhmal o bulghär Harēviyā,  
 Chhil hazār Rindān wa' sarā gon-en !  
 Khāt Humāū go sai-chyār lakhā,  
 Chapari zorākh-en avur rājān.  
 Rosh dar-ākhta, phauzh phēdhāgh bī,      10  
 Urd Humāuni bāz bē-ganjen  
 Lākari sāya sudhaven balān  
 Ma dighārā jāgah niyath phādhā,  
 Murgh ma balāni sarā nishtant,  
 Hand niyath mardār o nariyānār.  
 —Gwānkhutha wa'-rodheñ damāmūān  
 Chhil hazār dāqe-potrauen mardān ;  
 Ma hiyālāni dil na chandēntha,  
 Phutureñ Kind pha dapaghān khākhtan.  
 Ma Hudhā āmāne shumē bālādī      20  
 Gwar jan o thango-droshamen bachān,  
 Shart avur haisī choṭavā bītha.  
 Thāgwar akhta go khāuli Turkān.  
 Manchitha jang go tūfakī thirān,  
 Pha saghārān saroen līlān,  
 Der na bītha dañ-damā dhakhē,  
 Āf shir bītha dan-damā nakhē,  
 Mā nazar khuth go rakhtagheñ chhamān !  
 Urd azh chapeñ phalawā phrushta,  
 Phrushtaghan rad-gālū Mīrāl hamē      30  
 Chund azh Mīra-nēmaghā khēntha,  
 Zor khutha Dilli phutureñ Turkān.  
 Jug-jatha Māi Bānari Shaihak,  
 Ghor-khutha Rindān pahlavānēnā,  
 Phusht-khutha Dilli zahraneñ Turkān,  
 Zahm-jatha Rindo bāragheñ borān ;  
 Phrushtaghan Dilli Turk harām-khoren,  
 Ma lajjavā ālkāfān Balochiyān.  
 Hapt-hazār nar-shēri garākhēntha  
 Jahl jandarā malanā drushta.      40  
 Sai-sadī Rinda phalawā khushta,

Allano jangānī julav-gira,  
 Allano gēdhī gwāth-sareñ syāhā,  
 Noh khushaintha go Nohak ākhta,  
 Balash sultānī sarā Mirā.

Bēratha<sup>1</sup> Dilli koṭ hazār-ganjeñ  
 Odhā hasht-pahri dēravē dālhai.

'Mār<sup>2</sup> karār bant o bor bi-sāhsār-ant  
 Gosh-numā sahsāri damā nokheñ  
 Som-ish chi simān hukmān dīr bant.  
 Mañ di go hazhdah bingaveñ bachhān  
 Māndri bāzār warān bhāngā,  
 Lilēnān<sup>3</sup> drikhēnān sari suhvān  
 Duzhmani mardānī dil-phushtā.'

— Mard ki azh Sindhi phalawā<sup>4</sup> khāyant,  
 Chajuē Rāniyā payāsēnā,  
 Phrushtaghen Uchhi nuh-thaleñ bāhīn,  
 Nēm-shafi kahren zārihān khilant!  
 Pha wathi khauliyān buzurgēnā,  
 Pha wathī lajjānī hudhābundān,  
 Pha makho nilā phara dostān,  
 Vēravān gudi mahrwareñ mor-ant!  
 Syāh manān boeñ lashkarān zirant;  
 Avr mani bāndhān amiriyān  
 Nēsteno pharwāh garz azh khasā,  
 Ān Amir gindi Chākura sāya!

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## XVII.

## RIND-DODAI-JANG.

## I.

Bijar Phēroshāh gushī: sari Phuzhen Baloch gushi.

Gagar ařhat bahant shafī phāsān  
 Mān mani Bijārī bunindiān,

<sup>1</sup> Or giptat.<sup>2</sup> Or Hor.<sup>3</sup> Or Mēlaveñ.<sup>4</sup> Or nāmaghā.<sup>5</sup> Or jannat-sabriñ.

Niñ na nindān ki dēm-bazeñ halkai ;  
 Man rawāñ odhā nangareñ Brāhim,  
 Nangareñ Brāhim go Muhammadā  
 Wārth sharāvā ma kadahēz zareñ  
 Wār' sharāvā, dā' manī bahrā  
 Agh phara rāzien-dilē dāthaish ;  
 Nahi tha Rind na bi, Dodāi manī brāth-en ;  
 Khob na bi, Hindustān rivāyat-en ; 10  
 Sindh na bi, Phailāvagh manī jidh-en ;  
 Chāchara soreñ āf manāñ dost-en,  
 Māñ manī bachāñi dafā whash-ant  
 Dīr-ānt azh Turkāñi hawāñ lat-āñ.  
 Pha mawālāñ Sindhrī jawāñ-en  
 Āf bāz-en o bhang arzāñ-en  
 Dār loghāñi gwarā bāz-en ! 17

## 2.

Babar Sohrāb gushi : Dodāi gushi.

Hāzhava sar! ki chē gon-dātha ?  
 Ān mazēn-thapeñ thēgh māñ-āyan,  
 Thir man ālaen-kashē gwāh-bant,  
 Gondal mārc khađ-khanant jānā  
 Dast Rindāno bāragheñ borāñ.  
 Thi-phithi roshē drogh ma gardānē  
 Go medhir o sardārāñ sakhiyēnā  
 O kalātāñi gardanēñ shāhāñ.  
 Ē havar charī ranjaveñ mardi  
 Ākhtaghā gēdhāñ gidharāna 10  
 Ākhtagho mēhmāñ manī thēghē  
 Thēghavo Bijar jadha savzeñ.  
 Zāñ ki jānbozh bāz-athāñ jānē !  
 Phur niyathī maiñ roshāñi kator zareñ,  
 Gwāh manī Jongo-en manāyāni,  
 Pha chī rangi bālād̄h manī dīthai !  
 Drogh na bandīth ki khār mardāneñ

Mēdhiri salokh droshameh bachhi,  
 Man wathī jangānī kalā girc  
 Girdagheñ bagānī phanāh mīr-en  
 Rakhtagheñ chhamānī charāk-nir-en      50  
 Phāthani brāthānī sutum-zir-en.  
 Nīn ishtom, ki āhīri bītha,  
 Zyādhahen matān thēzhaghī shītha,  
 Hūr manī nighrān o pharēshānēn  
 Taṅgdilā roth go daz-gohārakhān ;  
 Māhaur go ambrahān na gwārentha,  
 Go wathī nākhoā khavihenā !      55

## 3.

Jongo Ghulāmo gushī : Babarār phaso dātī gushī.

Jī zirā māhaur bastagheñ nodhān  
 Kauish pha thalānke barān burzā,  
 Gon-deān honlān risālatān :  
 O manayānī Babareñ Sohrav !  
 Sindhā go shorī manānī shastē,  
 Gwāhiyā gālān azh mana phurse,  
 Gwāh hamānh-ant ki azh phadīha dārant,  
 Mohri vāgāna na ginārant.  
 Mañ phara chiā aiv khanān, Hānā ?  
 Dodāt yarangeñ bahāzur-ān      10  
 Lāsh ki shāirāno salāhānant !  
 E-kadar mālūm-athī manī hathā.  
 Tho am-rikēfīyā go ambalān khākhītē,  
 Yāzdaho yarang bahāzurān,  
 Mañ dilā niyato murād ēsh-athī  
 'Sh-ē-phari g'hānoē bi-gardēnūn !  
 Tho gwar-ākhto ki zīth phadī-khisthē,  
 Thārā dor-khutha Rindī sudhavo balān  
 Duzhmani chāmpola hawashēnā.  
 Tho mayārē ma dambaghānī zurtha      20  
 Nangareñ Pheroz rana roshā,

Tharā drap azh Shaihak lurā bīt̄ha,  
 Mēhlav shēr-bhim hudhābundē,  
 Sar azh sēnsārān na phārēzthē,  
 Azh daryāyāni lahar thēlānkān,  
 Tharā dar-burtha Māchhiyān hariyēnā !  
 Cho thav-ē mahlij ēr-khashen warnā  
 Bāzen gwar Bijarā varyāmēnā.  
 Mañ hēl Bijar māhzabā sahiyān ;  
 Nēn pha-guzār thārī-mādhaghān ziri, 30.  
 Nēn shahr-lokān, bahrān tāzī ;  
 Whard bawarant bingaveñ hot-ant  
 Sambar o sīr manahā rāz-khant  
 Shimbarā jāni sar-jamē khāyant,  
 Ān khavāhā kī mañ gurā shēf-ant,  
 Phēshā thaī nākhoā gwarā dāthen,  
 Dāina azh hamā chitā khotaghē ēr-en ! 37

## 4.

Hairo Mandos gushī : Dodāi gushī : Bijārār phasavā  
 dāth, gushī.

Thēgho arjaiā naptēnā,  
 Mañ dosti lurā savzēnā,  
 Dāi bi kaqanā zivirēnā,  
 Zar-zirēn rahā āman dai,  
 Jukhtā bandi pha gahniyā,  
 Goā go rahā phārczi !  
 Phaighām ākhtaghan Rindānī,  
 Mēlav-chādhareñ mardānī,  
 Rindān zahm-janeñ phādh-akhta,  
 Nāmē mar-khusheñ Bijaren 10  
 Vādi go Malik Sohrāvā !  
 Bāndāthē Hudhā chosheñ khant,  
 Phauzhe chīthaghēñ jumbēaun  
 Zardeñ dīgar o bānghawāhe.  
 Dāne darkhasūn sarāen

Rekhi dāmane dīr-pānden ;  
 Ganji rohri phēdhāgh būn,  
 Rind Dodavā mērēnūn.  
 Mat-gēghūn gēheñ warnāyān ;  
 Nāthū mal bigipt Shāhzāda, 20  
 Miskānī Walyā Chatāyā,  
 Shambo shavgureñ Shorānā,  
 Mādanā Allanā gurdēnā.  
 Ipti lashkaro grāneñ phauzh  
 Āf-banavī mān-āyant,  
 Hoshagh chof-khanan' āptiyā.  
 Mañ go bahirānī syāhā  
 Dast-nēzagho Lakiyā  
 Pholān o khushān Bijarā  
 Phuzh sohavo sardār ! 30  
 Bāshānti thufākh hancho bi  
 Phadā' pha phadħā, mērēnān,  
 Jahdhī mēlavē gon-gēzhān,  
 Dastā mañ gwarē phirēnān,  
 Thēghā mañ sarā bhorēnān,  
 Chonān ghut-khanān katārā  
 Biroth dan birjakā rádhēnā,  
 Rāsteñ dast manī honē bi !  
 Bijar azh kulung-zēnā  
 Wafsi ma phirē shāmi bi; 40  
 Ya-mar azh mano hindiyā  
 Ziri jābahā Rindiyā.  
 Sobhā pha thufākhe katī !  
 Ahdhān gwar janān dēr bandi,  
 Sath nishtagheñ dīwānā,  
 Mā Hairo Tāsoāni khushta,  
 Phāgh bīravē granch bastha  
 Thūni Dodayē chandēntha. 45

## 5.

Bijar Phēroshāh gushi : sari Rind bādshāh gushi,

Nishtaghant sar ma Sindh hazār-ganjen ;

Khīlavā Lāl Mandavo shāhi

Azh sharābānī zyādhaheñ chārāñ,

Kaif go mājūnā girākhēnā,

Go nareñ Rind bāragheñ borāñ.

Jēhalen chāri bi-shākārthan',

Jēhalen chāri whazhdil khākhtan',

Whazhdil khākhtan' azh hasadīyāñ,

Gon saro phiri phrushtagheñ tālāñ ;

Chosh ma diwānē hawāl dāthaish :

'Chārithoñ sarhad mazār-baureñ

Bastagho nēshen lēravē pēndeñ,

Go sariñ āho āsineñ mēhāñ

Jongalā māho māhghami gipta.'

Shodh raptūñ mañ Sindh hazār-ganjen

Phar wathi gwashtiyā khudha Hānā

Hājihānā go bāraghen borāñ,

Ghāzihānā go phaldahen malāñ.

Dodāi zorākho bharjalā.

Bor Hairo Tāsoñiyā

Sak-ath pha shāroāñ bādhānīyā

Nimcha Nāthoā jadha naptē

Sar azha zong māhvala khenthai.

Dar-burtha Māchhiān hariyenā

Tēk go dīr-nyādhen Namurdīāñ.

Mēravāñ sultānē amīr nindant !

Jām Samāil, ki azh mana phurse,

Babarā dar-gēzha azh loghā ;

Thī-phīthī roshē drogh ma gardāñ

Go mēdhir o sardārāñ sakhiyenā

O kalātāñ gardaneñ shāhāñ.

10

20

31

## 6.

Hajjhān Ghāzīhān gushī: Dodāī gushī.

Shāhi durangen bangulān  
 Bilē' zāifi wazwazān !  
 Dard ma-sarā gēzha manān.  
 Thafsi manī jān malighī  
 Kūtho kahiren hangarī,  
 Momī hal-bīth o rishī  
 Mañ narmaghen phairawānā !

Phairī hawar bītha manān  
 Jauren hasadi ākhtaghant  
 Bozhī jahāzān ārthagant,  
 Thanken thirān gināshtaghant.  
 Har mar ki ākhta hastaghā  
 Azh shakaleñ gino sraſā,  
 Mēhā hamcho hum khuthā,  
 'Zithen gwāzēne' zirā !

Azh paṭtanā āñ dēm khafīth ;  
 Khoshti phara jaēzagħā,  
 Lahmen ghamāni khashaghā  
 Munsīr haqā chundaghā.'

Bēlān, shawā yakhtiyārē khanīth  
 Mā ahdi go sarīnhā bastaghant  
 Chali sarīnh bēchāraghen,  
 Lađi dīghār nēkāmileñ  
 Mēhān ma-nyāmē janān !

Bijar na-dāri azh-phadħā  
 Khāth phara mērenaghā ;  
 Gistādh pha-dēmā darkhasān,  
 Zanden naryānā gwar janān !

Bala-khashā mēhmān khanān  
 Thēghā hamān hanđe janān  
 Thēgh bigipt zēn-khodħaghā,  
 Zhil-bi ba chaukh o gandānā,

10

20

30

Hākhā ziri pha-dafā  
 Matten manī badēravā  
 Pha Hairo zar-mushten̄ lurā.

35

## 7.

Bijar Phēroshāh gushī.

Charant jhur gard o ghubār  
 Sindh gwaren bāhn davār  
 Tandi tēkān dāthaghant  
 Āso ladī bungiptaghant.  
 Bungiptagho giptaish jihān  
 Pha thosaghā bahmanthaghan.

Phairi gwashta Allanā

Rind khavihen wāzhahā  
 ' Bijar agha jawān khanē,  
 Wāmā phara bēhi dighār,  
 Honā phara lāfsērihā,  
 Azh bandanē rājā ma-zir,  
 Honī hudhābund zahranen  
 Hot go travokhen̄ markhavet.  
 Roshē ki sandāyān tharā  
 Bē-hidhaghen̄ hon sarā.  
 Hairo mazañ-awāzagheñ  
 Ya-mardaghī mattē nēn  
 Sadh-mardaghiyē mangana,  
 Jath lawāshi duzhamanān  
 Pha arjaleñ thēghi-rahā.  
 Bi-mān ki noshān giptaghān  
 Brāthī jaghar burēn ghamā !'

10

20

Hairo, rusūlo ummat-en̄  
 Tahkik ziyāratē khanān,  
 Mañ dī na 'shān druāh rawān  
 Azh Hairo drinī khanavā !  
 Mehr khath Muhammad Mustafā  
 Sobh-phirā bashkī manān,

Hardo ravīn ma ān dunyā.	30
Hūrān gindūn jukhtaghā	
Haudh kauñsarē joē sara!	32

## 8.

Babar Sohrāb gushī: Dodāl gushī.

Bijar! aghar jawān khanē,  
 O Hān! aghar jawān khanē,  
 Biyā, o Malik Sohrāv bigind.  
 Pha sai-pharān hāmī bī,  
 Ān mozhaghi phādhān bichukh,  
 Bilān tha hākhen ban baroth,  
 Rish bī-dighārē phad̄h-khanant,  
 Hai bī! 'sh hamē dēhā baro!

8

## XVIII.

## DODA O BĀLĀCH.

## 1.

Gokhān nek-zanē Sammie  
 Bāuθān gwar Doda.  
 Rāmanen ghar warnāe  
 Gokh-ish dithaghān Sammie.  
 Mirāl-potravān jumbēntha  
 Na-hakk phad̄hā rumbēntha  
 Dhā ārthagħā goilē.  
 Doda wapto whāv bithā,  
 Māthā phādh-khutho simenā,  
 'Nuh māh tharā lāf-khutha,  
 Sai-sālā tharā mishēntha,  
 Tho gokhān go khanē goāli,  
 Ān-ki cho wathī-enā sāl-phādhī?  
 Hai gokhān sar-jamī biyārē,  
 Hai wathī choṭavā zyān-ārē!  
 Wasiā mazeñ-shānēnā

10

'Ān-mar ki khanañ' bāuthāñ  
Roshā na-réshāñ' whāvā.'  
Doda nangareñ phādh-ākhta  
Surhangī hāmē 'uzar gipta: 20  
 'Bānukhi sari sārthen̄ āf  
Mēsheñ dumbagha mahēlav  
Liti ma jhāzi sarakhāñ,  
Dāt̄ha pha dili rāziyā  
Dāñ ma thīraghāñ lākhēnā,  
Āf ma pachhami kodiyāñ.  
Wakhtē pakar-eñ Dodārā  
Ma syālī shiddata shāroāñ;  
Ān rosh maroshi akhta  
Jāhe gon-khasūñ gokhāñrā.' 30

Jahl digumbadhāñ jārenā  
Syahāf thankhē guzāñ  
Garmāf gwarā phālhēnā,  
Doda nangareñ gon-khapta;  
Hālū jathā warnāyā  
Māthī sar-tamā bachhā.  
Doda ārthaí Lītiā  
Wath go 'Umarā Jāmēnā  
Surkhi sawakh-gāmēnā.  
Pahnādē jathā warnānā 40  
Doda azh phurang zēnā  
Khapta ma-phirā shāmayā  
Wath go 'Umarā Jāmēnā,  
Phādh go mozhaghāñ lalēnā  
Dast mundriyāñ jārenā. 45

## 2.

Bālāch Hasan gushi: Gorgēzhen Baloch gushi: hon-  
gireñ Baloch gushi.

Syāñ-khodhī Bivaraghā biziř  
Mondar khizāñ kham-akulath

Tiffi azh aghlā sar-shuthā !  
 Khākhto hawān gokh jathant  
 Phārat Dodāē charant  
 Mir Hamali rēkh sarā.  
 Whāntkār khishtant zahrēnā  
 Ān shuptaghā baurenī mazār.  
 Mārā o shawārā, o badhān  
 Choshei badhānahe niyath  
 Giēsh mālī lēkhavē !  
 Shawā dīthe ki Doda zahren-ath  
 Ān shuptaghiyā akhtaghath  
 Ma narmaghen jāgah niyath.  
 Shā mal khash o khuptān jathen,  
 Hon pha dasū gul gul khuthen.  
 Dodā biyākhtēn pyādhaghā  
 Go phādī lālen mozhaghān.  
 Doda thaī khorī khushagh,  
 Tho khushta manāyānī Rāis,  
 Chandrām, hoten Kāwari,  
 Jangānī sar-drañzenī Rāis,  
 Tho khushta, phadhi chindr na khuth.<sup>1</sup>  
 Dodāl Thai miri salēh,  
 Thai sanj o salēh sultānsareh,  
 Tēkān phuli bahr khuthant,  
 Hol dabaviyān burthant.  
 Mañ dēravān dast dast athant,  
 Khādān pha-rashēf dīthaghant,  
 Anzī shi honā grēthaghant,  
 Kho sagh saro jīgh khatik  
 Ma wazwazānī mēnthaghant.  
 Shawā kī hamē maṛ khusthagħant  
 Zānān Baloch be-wāzhah-ān,  
 Charān khāyān azh dārā,  
 Borān gindān bukhtaghā.  
 Mān-ravan' shēr khashtagħā,

<sup>1</sup> Some of these lines are repeated in the following poem, II. 26-29.

Bachhān gindān shēngalā  
 Whāvā ravant roshā sarā  
 Dost na randith māfarān,  
 Zhing na khant khofagh sarā. 40  
 Thafsi mani jān malighi,  
 Kūth o kahiren hangari,  
 Momi hal-bīth o rishī  
 Mañ narmagheñ phairawānā.  
 Nindān jhērān gon dilā,  
 Dil cho jawāvo dā manā,  
 'Bälāch marzār, istczagh-en,  
 Āñ zar ki Bivaragh zurthaghant  
 Āñ phulen gudh o khēs na bant; 50  
 Baj o Horásāni khawāh  
 Báz dādhane bashk na bant!  
 Chilak mani badēravē:  
 Dodā zar-mushten lur-en  
 Hoteñ Rāis shihan-en  
 Mañ Bivaragh sāndī gardan-en!' 56

## 3.

Bälāch gushi: Bivaraghār phasavē dāth gushi.

Khoh-ant Balochāni kilāt,  
 Āñ bāñ azh bāñzgirān gēh-ant,  
 Burzeñ hashi hamsāyagh-ant,  
 Ambrāh bē-rāheñ gañ-ant,  
 Āf bahokhen chashma bant,  
 Khođi phishen khundal-ant,  
 Nishtéjan kharkāvagh-ant,  
 Bauf dighāri thahthaghant.  
 Bor main swējhen chabav-ant,  
 Main bachh gishēnē gondal-ant,  
 Main zāmāth shileñ khanjar-ant,  
 Main brāth thalāren ispar-ant,  
 Main ārif mazeñ-thapeñ lur-ant. 10

Mākhī o Nakhsīo raptaghūn,  
 Zī bēgahi ēr-khaptaghūn,  
 Halkā mā dithā shā'irē  
 Sha'r-gwashtano kīmāngarē.  
 Mā majlisē gwandē khuthā  
 Sha'r shā'irā nokhē jatha,  
 Bivaragh shaghānē gon-khuthā.  
 Bivaragh! Thaī aghl ma-sar-eñ,  
 Jistagh Balochi cho nēñ,  
 Hapterē manī hon gwar-eñ,  
 Shā'i bingaven brāt̄ takar-eñ;  
 Summēñ, Dodā, gwar thav-eñ  
 Chandrām, hotēñ Kāwari,  
 Totā, miskāni Murid,  
 Jangāni sar-drañzen Rāis.  
 Tho khushta, phadhi chindr na khuth? <sup>21</sup>

Jangē na dāthom tholaghi,  
 Shēri bhorēnthon badhi.  
 Na borē gon-eñ dah-sadhi,  
 Na lashkarē grān o bazi.  
 Mah phar wāthī haisi sara,  
 Har-shaf, cho Bashāmi dradhān  
 Bandān khāyān pha ml̄aghā.  
 Thai warnā ma kullān waptaghant,  
 Go durreñ gulān whāv bīthaghant,  
 Bor hazāri bastaghant,  
 Shēr manahā ahēzagħant,

Bivaragh! galān na zāntkārē gushē,  
 Ma mēravān hamchosh 'shē,  
 Ki 'Bālāch maut azh Kādhir-eñ  
 'Nimon roshē azh man-eñ.'  
 Bivaragh! chosh ki thavē bānzigareñ  
 Chandi Nakhsīo lurā  
 Khushta pha zoreñ Kādhirā  
 Wārtha pha thēghānī rahā? <sup>22</sup>

<sup>1</sup> See above, XVIII. 4, 21-23.

## XIX.

## RĒHĀN SĀLO SHĀ'R.

Zī khākhtān pha mādanē rāhē  
 Āñ shikārāñ hoshēnthagheñ syāhi,  
 Syāh trufāno man nigoshāna  
 Raptaghūn kūriyā shamoshāna.  
 Niñ ki ma direñ ulkahē khākhtān  
 Trētihān miskānī Sahāk syāden,  
 Ma palatri go bochanā bastha  
 Jām Sahākā gon rētagh pānda.  
 Mā dil-dard go pōpalē proshta  
 Shihana gorkha-ē sareñ charithā,  
 Ma hair-hawāl dātho hair-hawāl gipta. 10  
 Hāl mār phēshī Jām Sahāk bītha  
 Gwashtai 'Thāi halk madēriē bunindānē  
 Khafta go khārieñ Sālo lālen.'  
 Dard ma laughāren sarāñ khaptai,  
 Man duā khuth ba sokhtagheñ zirda  
 Thau niyāyatē Jām Sahāk syāden,  
 Thau niyāyatē mā ma trētathom,  
 Azh thau gwar hirthen hāl ma girathom;  
 Main goram syāhen gokh kaullen 20  
 Mēgar suhr-gosheñ gurānd shāhai,  
 Kārch kātār, main thēgh khurāsāni,  
 Syāh gon mochi-dokhtagheñ sanjā,  
 Bandāgh man āzād khuthūn chulhe,  
 Hing azh grāneñ dorokhān dar-shodh.  
 Syāh gon chābulcān talor dātha  
 Niñ ki gwar kullāñi gwarā khākhtān  
 Akhta go loghāñi phadhā nishtān.  
 Dēr na bītha ki hoe! hoe! rustha,  
 Hingē pha loghāñi phadhā khashta-ish 30  
 Syāho morbandeñ chotav zhingen,  
 Has azh kunji gardanā khashta-ish.

Gesh-bunānī phārētaghen gird-durr,  
 Thangaveñ nath azh shēfoghen phonzā,  
 Azh piyāseñ murdānaghā mundri ;  
 Go bochanē korowen rawān bitha,  
 Grēāna māth, grēāna waši,  
 Grēāna brāth, grēāna kauli.  
 Mā di chon bashāmī jburān gwartha  
 Man barothān brinjanen rishā. 40  
 Dāhin, o warnāyāñ gishēniyāñ,  
 O mughēmani birsareñ bachhāñ,  
 Daz-rasā bālādhā ma ranjēnē ;  
 E dunyāl mā raptaghā ditha  
 Phairi go bēr-bānukha raptā. 45

## XX.

## BIVARAGH O GRANAZ.

Bivaragh Bahār gushī : sari Rind gushī : wathī aski  
 sha'rt gushī : Badshāhzādi khārith gushī.

Kandahār bāgh-en yamarā gāhē  
 Bādshāhāni hand jāgahē.  
 Julgavī golān khākhtān pha rāhe  
 Tākhcha phēdhāgh bī amul māhē,  
 Main ajizeñ rūhā ishta ya dānhē  
 Pārsi lafsā gwānjitha Lālā,  
 'Biyā shitāviyā go hamē bālā,  
 Go saghārā o sacheñ dhālā.'  
 Raptaghān hilā Hudhāiyā  
 Go wathī malā Bādshāhiyā ; 10  
 Dātha ma yāsin karā sakeñ  
 Zori yāsin Rabb isrārā.  
 Raptaghān muhtājeñ dilo thārā  
 Sik wa dost thangaveñ hārā ;  
 Mal mā māri bunā bastha,  
 Mā charjhāna pha āsinēn mēhān.  
 Akhtagho mahal bānukho ditha

Whazh-diliā ma thangaven khatā.  
 Hayshav o havrosh go mir-janā nishtan.  
 Gwashtaghā lodokhā janāniyā.  
 Suñh o sartājā amsarāniyā,

20

'Bivaragh ! vađerā manāyāni  
 Go mā manī shāhe dosti-en sakeñ :  
 Gind, nawān dāhā gīr innāngūhā  
 Mārā har-dunān nēlith zindagho durāhā.  
 Agh thari mardē bēdagħē mān-en  
 Māra wathī dēhē dar-baragh jawān-en.'  
 Mañ wathī dost gwasitanān zāntha,  
 Ishtai māl go thangaven khatā.  
 Nin ki mā māri bunā khākhtān  
 Mal azh māriyā bunā bolħta,  
 Dost ma syāh munqħavā nyāstha.  
 Dēm avo Bolānā phadħā dātha  
 Khākhtān ma Sēvi garheñ koṭā.  
 Gwashtagha lodokhā janāniyā,

30

'Bivaragh ! vaderā manāyāni  
 Thau manān gwasit "manī dīrsareñ fauj ant."  
 Thāmān thai Rind bahrani tāzī ?  
 Thāmān thai mīri majlis warnā ?'

Mā jawāv chārēntha wathī dostē,  
 'Chhil hazār Mireñ Chākura fauj ant  
 Si hazār Gwaharāmē lureñ-thēgh ant.'  
 Gwashtagha Grānāzā janāniyā,  
 'Khai-en thai dost, khai-en thai doiman ?'

40

Mā jawāv chārēntha wathī dostē,  
 'Chākur maiñ dost, Gwaharām maiñ doiman.'  
 Gwashtaghā Grānāzā janāniyā,  
 'Bārawūn gwar Gwaharām lureñ-thēghā  
 Chākur wathī ārām na khanth logħā.'  
 Khākhtūn gwar Gwaharām lureñ-thēghā  
 'Gwaharām ! vađerā manāyāni !  
 Khaç na khaptañ dañ thau dāñi,  
 Gonex āwārē bādshāhān.'

50

Agh manān dārē, man gwar thau nindān;  
 Agh na dārē, man thi-phirē gindān.'

Trād khuthā Gwaharām lureñ-thēghā,  
 'Biyā, durshād ākhtae! Mir Balochānī,  
 Go wathī dostā khair o amānī'

Wath kharo biñho hand mār dāthaī  
 Wānd khuthāi miri chhajay mahale.  
 Dāthaghā khañ nyāñdh palangānī,  
 Zareñ khodi tālān suhrānī,  
 Azh-gurē khākhtān tāl pulānī,  
 Azh-gurē khākhtān sīh kavāvānī,  
 Azh-gurē khākhtān dung sharāvānī.  
 Nēn mān wārtha nēn maiñ dostā;  
 Gēshtar bhitānī bunā rēkhtān,  
 Khamtir ma tālān thāha khishtān.  
 Gwashtaghā Grānāzā janāniyā,

'Bivaragh, shawā Lāshār-ē, ē hawar chon-en? 70  
 Chitr nindē dī ghusavē gon en?'  
 Mā jāwāv chārēntha wathī dostē,

'Maiñ na warān ki nimuk jawaín nēn,  
 Hawānī nimaka roshēa harāmkhor bān.'  
 Gwānjithom bakhalē azh ān shahrā,  
 Minminē ākjta man hamān pahrā:

'Thau warē, chīc phar thau biyārān.'  
 'Biyār khāi būñān ki man-ē noshān,  
 Biyār hamān jarān ki man-ē poshān.'

Hapt hazhd rosh nyāsthaghānī darzi  
 Hapt-sadl zarē biñthagħānī karzi.  
 Trān-khuthā Gwaharām lureñ-thēghā,  
 Kāshide shastāthāi hamān gēghā,

'Chākurā mālūm khāñ waliyēnā  
 Sardār nēn ki lēv-e, nēn ki chhoravi khār-ē,  
 Bivaraghā iētēntha mazeñ bārē,  
 Badshāhānī gon-en āwārē.'

Urd azh Bolān dafā gwasthant  
 Jāh na-en tambūan amiriyān.

60

70

80

- Āsitha rosh go thangaven burjān, 90  
 Sar-khutha Mireñ Chākura urdān.  
 Trān-khutha Mireñ Chākur Gwaharām,  
 Khaslitaghant Rind bahrani tāzi.  
 ' Barawēdh, hamē urd sargirā, tharē.'  
 Bivaraghā gwashta 'Mā wathān chāri.  
 ' Sai-shaf o sai-roshā khabardārī.'  
 Raptaghān hilā Hudhaiyā  
 Go wathī malā bādshāhīyā;  
 Akhta go urdē sargirūn gipta,  
 Mal mā urd-phalawā bastha, 100  
 Dātha mā yāsin kārā sakeñ.  
 Zori yāsin Rabb isrārā,  
 Raptaghān mā go jaunharī thēghā,  
 Akhta go tambū kinār gitum.  
 Dīthaghathān Jāgo Khān bi Turkēghā—  
 Ma wathī miyān jaunihareñ hindī  
 Chonān ma bē-chindra chaghāl dātha  
 Gwastha cho grandokhān saminēghān.  
 Sāh-burtha Shāhā maiñ rāh churiyā.  
 Burithūn tambū tanān sakeñ, 110  
 Sar wathī miri khosaghān gwazēnθ,  
 Ākhta go urd bādshāh dithom,  
 Turk khatāni sarā whāv-en.  
 Gipto mā dastā Turk hāghā khant:  
 ' Maiñ hamān Bivaragh-ān kalāmāni,  
 Azh mā gwar kāre bitha shaitāni.  
 Bashkagh mirātēn bādshāhānī,  
 Agh na bashkē kār thai dastā-en,  
 Ān-en thai thēgh, ēsh-en maiñ gardon.' 120  
 Gwānjithānt jawaiā mar phara trānā,  
 Dañ-damē gwandē trān o trān bithānt.  
 Bashkīthāl tāzīc grandokhēn  
 Maiñ jān go pañān suhr khanainthaē,  
 Phatīthānt tambū tanān sakeñ,  
 Urd pha Bolān phadīhā garthānt.

Khākhtān dan Sēvī garheū kotā,	
Hāl mañ Rindi mēravē dāthā,	
Nen manān mardē thoravē bithā,	
Nen Rind pha grāneū phihaneū dāthānt,	130
Nen Lāshār pha jangā na miñenthānt,	
Whazhdilā nindān gon wathī yārā	
Mañ lēv go dost thangaveū hārā.	132

## XXI.

## FRAGMENTS OF BALLADS

1. a.

Kird, Gabol, Gādahi,  
 Kāhān Tālbur, Mari,  
 Buzdār no hañ-kharé,  
 Drustān ghulām añ Chakuri,  
 Mai Bhānari bashkāñaghānt,  
 Sar-shodh roshā dāñghānt,  
 Mai Bhānari bashkāñaghānt.

7

1. b.

Kird, Gabol, Gādahi, Pachālo,  
 Tālbur, bēwāken Mari,  
 Drust ghulām-añ Chākuri.  
 Bhānari bashkāñaghā  
 Dāñ na zurth Hudhāiyā.

5

2.

Zi ki chi Mēdhāni thar khākhtē,  
 Sukhta-lingi o bauhar-jathiyā.  
 Sar gwara Mireñ Sālinhā bithā.  
 Phusagho azizē nighāñ dāshṭē,  
 Dāthai dābāni Madho lālēn.  
 Daur Madhoā go Dodavā dithā,  
 Pha jana sāngā mar Baloch bithā.  
 Jut-Jaghdañ mard bē-khasē,

Ma Arandā khoh bunā wasē,  
Kismatā sardār bīthaghē lasē

10

## 3.

Balochāni ākhtaghant wākyā phādhā  
Gwashta māiyān 'Main hudiabund gon-khaptaghant'  
Jāro, Rēhān o Hasan sāni bīthaghant,  
Bor-izh ma lajjāni katār dāthaghant,  
Pyādīhaghān phādhān takht Shorān ākhtaghant.

5

## 4.

Dombki Domb kastharen brātheū,  
Domb charah-en, Dombki chhāth-en ;  
Dombki rīd shīthaghen phuzh-en.  
Shāhī manī hapt-phusht zaghāth-war-en,  
Kird manī bēlāni balā-zir-en,  
Shēr manī zhāngokheū khar chukh-en !

6

## XXII.

## MURID O HĀNī

Rindē kachahriē khuthā  
Mir Chākurā kull bunā,  
Gwashta Mireū Chākurā  
'Doshī girokh choū-barān ?'  
Khasā gawāhi na dāthā.  
'Sardār, neñ ki jhur-en neñ jhamar-en,  
Bād azh jhuriñ thāmā girokh  
Zagharen zamistāni shafe ?'  
Gālē Murid dēwānagheū  
'Sardār hamārā ma khat,  
Man ki tharā rast gushān.  
Agha jān mard khusht<sup>1</sup> na bīth,  
Rāsten nishānā rāst dēān.

10

<sup>1</sup> Or Khasā na dāthā shāhidī.

<sup>2</sup> Or khusht na bē.

Doshī girokhan sai-barān.  
 Saimī barā shēnken jathā,  
 Dan dubarān shamāl khuthā.  
 Gālē Amireñ Chākurā,  
 'Bhalo! Mubārak phusaghā,  
 Go nā-rawāen kissavā,  
 Go Chākur māhen jānā.' 20  
 [ Hēkāē zith rawān  
 Dīrbānē mulcē khafān.]  
 Khashī Mubārak litira  
 Jatho Muridā sarā;  
 Gwashtai, ' Bil o Murid  
 Badh-khāri o badh-fallehā  
 Go Chākur māheñ jānā.  
 Chākur badheñ mardē niyān,  
 Gwānkā hazār Rind charīth  
 Poshida go zandeñ naryān.'  
 Gālē Murid dēwānagheñ,  
 ' O sharren bāwā mani!  
 Āñ Chākur-en man Shaikh-āñ,  
 Man di bađheñ mardē niyān,  
 Āñ go hazārān charīth,  
 Man go wathī hamzādagħān.  
 Sharren na dīthai dost mani.  
 Māri ludokheñ pari,  
 Kileñ sarā bareñ kulla  
 Shahr janikh wa dēravā,  
 Hāñ go bēdosheñ gudħān.  
 Ē di manān, ki phē-wāth-āñ 40  
 Ma charaghān gār khuthān,  
 Man dan kurān dan wathān,  
 Ma nēl o zinzirān niyān.  
 Ma daz-kilsten āsin-āñ.

<sup>1</sup> These two lines placed here, as given in Leech's version, belong to a later speech of Murid's, and I have inserted them after l. 55.

<sup>2</sup> Or Jawān-en na dīthai sawari.

<sup>3</sup> Or man nēlo gatiyān niyān.

Lohār pha bāsā phadeān,  
 Go dākhanē gwāth-dafān,  
 Phachō manē dewānaghān.  
 Pha mā miyārē thāvdān,  
 Mullā go bāzen khāghadīhān :  
 Mālā malān haufā nēn.  
 Mullā munshie na bān,  
 Mākh namāzā na parbān,  
 Dast bastaghā o sirē bukhtaghā !  
 Guđ azh Muvārik litirā<sup>1</sup>  
 Kaul-eñ kī tharāshān choṭavā.  
 Hēkāe zīth rawān,  
 Dirbāne mulkē khafān,  
 Mirī salēhān ēr-khanān,  
 Jān karākohen gudhān.  
 Eshān deān Mīr Mandavā  
 Hānī sultānē phidhā ;  
 Hānī sāmbhi khēghadheñ  
 Azh nodh-nambi o jhurān.  
 Pharkālāv pha Aliyā,  
 Dast-khamān pha Isiyā,  
 Borān khilān bastīghā  
 Kull lāfā āhēzagħā,  
 Bilān pha Mireñ Chākura,  
 Mā choṭo harshē wath-athān,  
 Mākh malang wa gadā,  
 Mañ go hamē mardān rawān  
 Khindareñ brahondaghān.  
 Tahkik ayo hajjā rawān  
 Hajj darā ziārat khanān,  
 Si sal hameñ go gār-khanān,  
 Si sāl sāli khotaghān,  
 Roshi ki wāzgardē khanān  
 Khāyān ma Rindi bolakē.'

60

60

70

<sup>1</sup> Or Guđ azh Amir mewbagħi.

Rindān nishānē aditha  
 Mir Chākur kull bunā.  
 'Nīn, bilān faqīr thirān janant'  
 Mañ chikithā dār sir khuthā.  
 Rindān hamēdhā khēs<sup>1</sup> khuthā,  
 Zānān Murideñ phul-gudheñ,  
 Lohēñ khamān whāzhah-en  
 'Biyārē Muridā jighā!'  
 Lohēñ khamān ārtha-ish,  
 Sar chukitho chhamān khuthai,  
 Ēr-jigh dho-jigh khuthā,  
 Yakhē nishānāt jathā,  
 Duhmī mañ thir biçavā.  
 Rindān hamēdhā zānthoghā  
 Jāhē Murid phul-gudheñ  
 Lohēñ khamān whāzhah-en.  
 Guđā Hāni miskāñi<sup>2</sup> Murid  
 Mañ kotaviyā dhakitha,  
 Masten Murid cho leçavā  
 Chakhē janē Hāniyā<sup>3</sup>  
 Narmaghen do rakhān-i.  
 Gālē Murid dēwānaghen,

90

90

100

'Hāni, dānkhō ki phakar thai manān  
 Mihr niyārth khoheri dilā,  
 Dostār Mireñ Chākura.  
 Nīn darmān janolheñ rikhtaghān  
 Nīn ma thai gēghā niyān.  
 Azh sangatā khard ma khan,  
 Azh diđhaghān khor ma khan.'  
 Nīn ki Muridā phusht khuthā  
 Rinden janān wiśwās khuthā  
 Hāni 'shī ma amsarān,

110

<sup>1</sup> For the Ar. qays or qiyā.

<sup>2</sup> Leech gives Mirkhanē Murid, which he translates 'noble Murid.'

<sup>3</sup> Leech has kāzī, but as he translates Hāni, the reading given in the text is evidently intended.

- 'Ma shēfān sariyā man-gwarā  
Gist gām pha-dimā rawān,  
Bāshā, Muridā ber-deān  
'Sh-e khindareñ brahondaghā.  
Nīn ki dalēkhīm khanān  
Dast-nishāni ēr-girān.'  
Hānī gwānkā pha-phadħā 120  
Ēsh-en Muridā jawāv,  
'Chākur amīri bāndā,  
Logħā thaiyā ās khafā,  
Borā thaiyā duz barā!  
Mani dast nishāni gār bi,  
Mani dil azh gunāħān bār bi. 123

PART II.

LATER WAR BALLADS AND OTHER TRIBAL  
POEMS.

XXIII.

MITHĀ SĪR.

Bālāchāni māi gushī : māi Hāni Mirdost gushī : māi  
Rāni Sālār gushī : Mithā nēkhen du'a khat, gushi.

Hudhāt dāthaghen dādhō kabūl-ān  
Hudhāt dādhān deā dar mandagūtrā,  
Hudhāt bachhān deā muhtaj-dilāntrā,  
Khūzān dost hameñ shāhzādagħāntrā,  
Sawakken bor hamoñ, nēkh o badħārā  
Illiħi ki phidħāe bachħān mazan khan  
Mazan khān Miṭānā Sultānsarēnā  
Jathāt 'ilm Qurānā mälumiyyā

Hamān shērin-zawānā 'alamiyā  
Phadħehān birr borī thāshagħi bā'  
Bi-thāħi markħavān shēr-gumbazēnā, 10  
Reft khargazān phärēwarēnā,  
Miṭān janē phadħā man ān tāsen rakfā  
Janē phadħā, hindiyā ba-bandē,  
Janē chāpā mazañ sobheñ Danyāni  
Janē chāpā man sirā Mitanegħā  
Lahadħej rētāven phashk sariyā,  
Lahadħej thangaveñ durr katikān,  
Miṭān phidħi saħ Lahadħej jukħte damimā  
Lahadħej phidħi saħ dēħ go ināmā,

Phidh̄ sāh dēāi bor gō laghāmā,  
 Phidh̄ sāh dēāi dast-khawānā.  
 Maroshī hajj no-bāndādh̄ roshen,  
 Maroshī jhur khuthā nodhān Hudhāeghā,  
 Gwāritho Horāsān saminā.  
 Jathī murvāghir trapān bī-rēshē  
 Bi-mēnē, Mitanē soni salēhān  
 Hazūrī tūpakā nām gipthaghēnā,  
 Harēvi isparā phul bastaghēnā,  
 Thai barākhen khanavā serān manēnā, 30  
 Thai katār kār̄ch nughraēna,  
 Bihān sēlhavā āv-rēshamēnā,  
 Sar-birrā o phusht pānbaniā.  
 Biyālā Mitan go pākeñ nimāshāñ  
 Miyāyathant thai jauren hasaddi,  
 Hawān ki azh thai dardān gannokh-ant,  
 Mani hān-zādaghā sir-tawārā.  
 Ba-drimbant Mir̄ pha rodheñ dumāmo,  
 Ba-drimbant drimbagheñ whasher hamo walht,  
 Miṭan musallim bī tharā sāhivī takht 40  
 Rasūl chambaveñ Sultān buland bakht.  
 Biyārē Mitanē bēlān dilēghān  
 Biyārēth-i naukarān zar gipthaghēnā,  
 Biyārēth langavān nūr mahzavēnā,  
 Ba-zirant tēl-mētānī kathorān,  
 Barant-i brāth̄ avo joē bahokheñ,  
 Bi-shodhant-i choṭavā sadh̄ āsurēnā,  
 Biyārthi hēmahā dav-gipthaghēnā  
 Hamān khaṭa kull goraghēnā  
 Hamān khaṭa ki pha miskān navishta, 60  
 Chyārēn-phādh̄ sir-khand-dār ant,  
 Hamān baufā pha moṭi-jarēnā,  
 Hamān khaṭ bunā thālē juluski  
 Hamān thāl bunā hānē sharāvān,  
 Sharāvān ting dē o miskān thalī dē,  
 Jinikhē ki rasēntha daz-gohārān,

Sari lohen go path kinārān  
 Gware phureñ go bādām hārān.  
 Nasihatē gushāñ bēr-janārā  
 Mani bānzādaghe qadrā bi-zānē, 60  
 Sarā go thangaveñ holā bi-tolē  
 Gwurā go pēch zar-kārē khawāhān.  
 Maroshī whazhdileñ nokh-gulen māth  
 Damē mañ goragheñ kull na nindī,  
 Wathī zāmāth gindī phul-gudhlyā,  
 Wathī māheñ jinikhā mañ dariyā.  
 Mani hānzādaghe sīr-ṭawārā  
 Sarinā ē rishant khohā phasoi,  
 Harēvī chhabavo phādhāñ sawāsant  
 Hamāñ Ghaṭith Tiri gwāri 70  
 Karabo lur go mēnhārān khāri,  
 Be vaḍhā bāz bā bārah hazāri.  
 Tumunā sabal-eñ drusteñ Mazāri  
 Hisēvāñ lēkhayen lakh kuhāri.  
 Ilāhi mañ gwashtagheñ gälāñ Kabūl khanī'. 76

## XXIV.

## MAZARI BRAHOI JANG.

Yād khanāñ Pir nau-bahārā  
 Hardamē malik sachārā,  
 Shāhā mardān kirdagārā  
 Phanch-tan pāk chyār yārā !  
 Phakhar shēr-potravārā  
 Be-murid Rustumārā,  
 Sārañgi dāwagarārā  
 Jumli shēr-potravārā  
 Sāh Bahrām nar-mazārā  
 Rāj nishta bā karārā, 10  
 G'horavē zurtha Mazārā  
 Kādū gulāthē zawārā,

Sanj khuthānt tāzī bishārā  
 Rāhzani nām-tawārā,  
 Roth Kachhi dīghārā,  
 Zurthaī bagē bē-shumārā  
 Ārtha shāhārā bā karārā  
 Bahr khuthā thir-dārā,  
 Gul Muhammad Brahoi sawārā  
 Ākhta sathē gwar Mazārā, 20  
 'Dai manī bag-katārā'!  
 Gwashta Drēhan dāwedārā,  
 'Phok dai sārī jamārā  
 Gosh, Gul Muhammad, ph'e tawārā  
 Chandehān honī bishārā,  
 Bhorēntho wārtha Mazārā!'  
 Gwashta Gul Muhammad sachārī,  
 'Gozh-dai, Bahrām Mazārī !  
 Hai barān bagē guzārī  
 Hai sarē barant Mazārī !' 30  
 Jat bagā dai salāmā  
 Dāh jathā shēr-kēsāvā  
 Deravi Khān Nawāvā  
 Manavān phalk gharīyā ;  
 Dhol wāj shādhīyā,  
 Mir charītha wa' sariyā,  
 Go tuman brādhariyā  
 Zor Sultān Arafiyā.  
 'Bag nēlān go badhiyā  
 Dar-shafē shēr-pharāgāni.' 40  
 Ma-sarā Hot Hamalānī  
 Sahāvē Mir mansabānī  
 Basth bathyār kimatānī,  
 Zēn girth shihānī ;  
 Nāzukheñ bor nārahānī,  
 Sanj thāsān doravānī,  
 Bithā nāl-gwānkh o kahānī ;  
 Vangā dil pha jānī

Zēn girth pahlavāni.  
 Lēkhavā sal-gist Mazārā 60  
 Zurthaveñ tāzī tārā  
 Mir ma-sarā sobh-khārā  
 Jatro khaura davārā  
 Ārtho gon-dātha Mazārā ;  
 Nashk bī shēr-potrvāni.  
 Bijar o Khān wadhwāni  
 Shēr shihī bahāzurāni ;  
 Hājī-hān sūnī sadhāni  
 Mohāri bīth sūrihāni  
 Jang mashkul durr-gēhāni , 60  
 Jiwan bor dādhwāni  
 Kādū wadānē badhāni  
 Zahm-eñ masten Durrāni.  
 Bingavā gwashta zawañi,  
 • G'horō phēshī mēdānē  
 Go Zafar Khān Jaliāni  
 Hākim Kin dēhāni  
 Saṅgatī shēr-potrvāni.  
 Syāl o Path Maghassi,  
 Gon-ath-i zahmā himmati ; 70  
 Chāndehā Gulzār rāzī  
 Zahm wakhtī lēkho-bāzī.  
 Sai-gist jang-eñ Mazārī  
 Do-sadī Brahoi Jamālī ;  
 Wathī zahmā hawāli  
 Tradā napta bukhta lādī,  
 Dhāl dāshta büt-khādī  
 Hazhdaho Phandarāni  
 Mir Brahoi ulkahāni  
 Nām nazānān gaṇāni. 80  
 Garthāi Shērī turānā  
 Hakal hāghān dēnā ;  
 Nām Durr-jihānā girānā.  
 Ishtai nashikē manū jihānā.

Bīth samho go tumānā  
 Math bīth go Faujaliyā,  
 Droh-khutha thēghā thalyā,  
 Lut bi yakhē gharīyā.  
 Hājhān dāwāgariyā  
 Go mīrokhā Bashkaliyā 90  
 Husain Khān mardi raliyā.  
 Jang mānjo bīth Sardār,  
 Sūrihān Gulshēr Dildār.  
 Jān Muhammad, Jiwan Khānā,  
 Gulmakh, Tājū Jamālī  
 Azh-phadħā gwānkh siyālī ;  
 Dāimē khandali Jamālī !  
 Khushta Gul Muhammad gīst o chyārā.  
 Dā' fatehā kirdagārā,  
 Mishkā dā' sārī jamārā ! 100  
 Diwān ! biyāre kalamavā.

## XXV.

## TIBBĪ LUND JAÑG.

Dharat-pālē Bādshāheñ  
 Har-chyāren chundrān nighāh-en ;  
 Rāst gushagh mārā riwā-en,  
 Drogh pha imānā khatā-en.  
 Lund, Gorisha, Lagāen,  
 Milk mitāf judāen,  
 Daulat māl siwā-en.  
 Shirr shūmat ghazāen,  
 Sak-sareñ bor ki hawāen,  
 Kađh khorārā nighāh-en 10  
 Roshē āhirā wāzhā phanāh-en.  
 Rast gushagh mārā riwā-en,  
 Drogh pha imānā khatā-en,  
 Zahm janagh dastā siwā-en,

Sobh si<sup>h</sup>ha dastē Hudhā-eñ  
 Sälē baghtē ki jäh-eñ.  
 Lashkarān ki Tibbi band-eñ  
 Laj bāufānī hand-eñ ;  
 Chākuri pērā o rand-eñ,  
 Mañ bunyādā Phuzha Rindeñ,  
 Cho daryāeñ phohal-band-eñ.  
 Lund Khosa awārā  
 Lashkarānī muzh-dawārā,  
 G'horō jalden zawārā,  
 Harro pha jangā taiyārā,  
 Chonān dahkenthā Mazārā,  
 ' Khas na tharē ph'ān damārā  
     Pha Arandē mālguzārā.'  
 Guđā somāē chariyā,  
 Burzathī surgo maniyā—  
 Tāk na khapti Chāchariyā.  
 Sūrihen Jalav-zāiyā  
 Fathehān wa' sariyā  
 Lađithā rāj-dhaniyā  
 Nishtai gwar pha gwariyā  
 Jang jhoren mashariyā.  
 Pha-watjhān maslat trān-atha,  
 Chotiyā Mahmūd Hān-atha,  
 Las Leghāra tumān-atha.  
 Havt tuman jangi bahāna  
 Mañ dasā rishañ drishāna,  
 ' Gindūn mā Tibbi mazārā !'  
 Lashkarān rastha dighārā  
 Hāsil Gāman sachārā,  
 Bashkū go masteh Mazārā,  
 Said Hān go trundeh Kunārā.  
 Muhammad Rind awārā  
 Mirzā go nām-jawārā,  
 ' Dar-khafē dānē dighārā  
     'Sh-e-pharā ḏhālā-e-ḍhālūn'

30

30

40

40

50

Omari khaulē phālūn  
 Hai sarā mađi gālūn  
 Hai duz̄hmanār drangi drāhūn.  
 Wad̄h Lashkarān mani salāhā  
 Dir Kachhī Rindān nighāhā  
 Bagavo jug jāh-jāhā.  
 Gwashta Hoteñ Lashkarānā  
 Hamcho shiri yahāna,  
 'Muhammad, dār wathī shaghren zawañā;  
 Mākh nelūn sangatiyā, 60  
 Dar-sarān wasā wathīlyā.  
 Much khanān kull tumānā,  
 Khoh di bāgheñ Hindustānā,  
 Khanagh waṭhi jangā samānā,  
 Khaul mārā ētawārā.'  
 Azh kilātā dar-sh'āna  
 Ākhtaghan hāri malāna,  
 Bor malandriyān janāna,  
 Go laghām lēv-khanāna,  
 Lund pharē zahmā tulāna 70  
 Tupakā, sāngī, khamānā.  
 Thimurī khākhtān radhāna,  
 Gorisha, masten Leghāri;  
 Basthaghant bor hazāri,  
 Sanj saughātān sunāri,  
 Shihan, Lakhī, Bahri,  
 Harchi katathī āndhāri.  
 Pyādhaghlyā sar rishāna  
 Go wathī Sardār Hānā  
 Ghulam Muhammad shērī jushāna, 80  
 Rahim Hān en jawāna.  
 Zurthaghan zahm māin dīwāna,  
 Kāntagho guthān janāna,  
 Somā nashkān dēana.  
 'Shā sābita dāre' imāna.  
 Thumē du biē dharati,

Lashkarān phēdh na gardi  
 Hathyār athī sat-bhaṭṭī  
 Ya sakhuṇē lak patti.  
 Ākhtagho bithaghān muhmēl ; 90  
 Shā'bāth-en thēgh Gajmēr !  
 Ma-sarā bī phil narshēr,  
 Sāngī bukkiyān janāna  
 Hancho dingen pahlwāna.  
 Math pholi ma tawānā,  
 Cho wath-en-i Lashkarānā.  
 Bitha bāzār isparāni,  
 Tak-tola khanāwāni,  
 Vānij-vāpāra sarāni,  
 Druh gishēnī bahādūrānī. 100  
 Uchāl-ubhār lār ath,  
 Khanāwāni mār-mār ath.  
 Hardo dēmā jang lār-ath,  
 Bachh birāzākht mañ guzār-ath.  
 Lund Gorisha malandari  
 Mān-ākhtathan āf bandī,  
 Bitha jangi bādshāhī,  
 Math khaptān jukht-tāhi.  
 Zahm jathaghā Chāchariyā,  
 Jistkāniyā phaliyā. 110  
 Shāhīthān Dādur athiyā  
 Dilshād savzen Bajuriyā  
 Zahm wakhtā bohariyā,  
 Shaihak Hoto phaliyā  
 Thul be-chindren dhaniyā ;  
 Durrak, Lāshār-zaiyā,  
 Leghāri grāni mahiyā.  
 Wadī Rahim-Hān mohariyā  
 Dāshta Rindān wazbariyā.  
 Damdamā jhat-gharīyā, 120  
 Rind boren mashariyā.  
 Rind Sardār guttaniyā

Azh ranā bhājo kariyā	
Go Mazārā yagsariyā,	
Dañ wathī kot garhiyā.	
Wāh! Mirzā Shaihakāni,	
Zahm-janagh miänjī dalāni	
Tap zurthaī duzhamāni,	
Chikathai mohar Lashkarāni.	
Lund-Khosagha jalāna	130
Cho patangi phēlīshānā,	
Lund g'hand-en Lashkarāna	
Pha dast zahmā janāna,	
Cho shahidā khapta dāna	
Go sadh o shazh-gist jawānā.	
Gudā Lund zahmāni gaṇāni,	
Chyārdah mard khushtai badhāni.	
Havd-gist büt karāi	
Sistaghan thēghān judāi.	
Chyār sadh o chyār-gist o chyār athant,	140
'Sh-āngo nazi do-hazār athant,	
Zahm gaṇantri o shumār-ath,	
Ma kachahriyān pachār-ath	
Sar-dē shērāni kār-ath.	
Pir bütā rastaghārā	
Drāgul baurē mazārā.	
Dāthaghā sobh kirdagārā.	
Wa' khuthā sardi tālā.	
Lund nishta bar karārā	
Go wathī mađi mālā.	150
Har khasē rāhdi ronēn,	
Na kāgadhe patraē goneñ.	
Sēzdumi samē tawārē.	153

## XXVI.

## GURCHĀNĪ DRĪSHAK JAÑG GO MAZĀRIVĀ.

Gushē Shāhyār shāir bindē zabānī.  
 Hudhā o Nabi Murtiza kargahānī,  
 Aliyā jaghar khashtaghant kāfrānī,  
 Ali kañh Gabar khūktha jang-rāwānī  
 Khuthā Dīn Islām shahr monūnānī.  
 Hudhā jang jorī hawān roshī dānī,  
 Dalēl Hān Muhammad nahēngeñ dilānī  
 Aghar Khān Jinda hukm hākimānī,  
 Mazārī kī nokar manī sāhibānī,  
 Roz mahina barāt wajahānī. 10

Bidhāmañht Nūr Nawāvē parjānī  
 Parhēi nīt khairā Mazārī zabānī,  
 Nyāmaghā musāf bādshāh do jihānī,  
 Khuthā thar salāh dil Navi hat gumānī.  
 Shumāi aghalfām hamū jāhilānī,  
 Khuthā khārch phishkar buzāhē ghumānī.  
 Mistāgh, Tāra, sarān lashkarānī  
 Chirēng phurz golā sohav-diānī  
 Jatha bag shi burzā jareñ Ahlawānī,  
 Laghām rēsh aspān, shutur bī rawānī, 20  
 Sarāerā pha wāhā dighārē pha dānī,  
 Ākhta zūda-dahī Jalālpur gwarānī.  
 Charī Khān Muhammad Jinda Akhwānī  
 Do athān avzar, gisṭān phasānī,  
 Phadhā phusht piyādhagh sarān sakhlānī,  
 Shutho gon-khapter ajab mangehānī,  
 Ēr-ēsh Mazārī jhakor tufakānī,  
 Khamān, thīr, chutkān shatamb chūndiyānī,  
 Kūri kēz borā Muhammad Akhwānī  
 Do thīr tufakē maññ ē duzhmanānī. 30

Khumār tūfakā gēshtarā gondalānī.  
 Ajal shāir kajal bī Imām Lashkarānī.

Saghārānī pīrī zurthaghan duzhmanānī,  
 Raṇā had ranakān kapāl sūrihānī ;  
 Gwāharām jaghar-bur jauren badhānī !  
 Hukm Brahimānā khutha pha zawaṇā :  
     ‘Khushi Hākimā khār khanē duzhmanānī.’  
 Rakhiā daz-gir khutha thau rawānī,  
     ‘Shumā gīn darpā shutha phashawānī.’  
 Hamū odhā shustha jareṇ Jīwan Khānā      49  
 Sādik, Ghulām, Thēr, Chirāk Muhammadānī,  
 Ghulām silgibē phrushtān duzhmanānī,  
 Jindehā magāhān misl kēharānī,  
 Jamāliyāniyā thēgh chataēn sānī ;  
 Ma bī sir Muhammad chataēn jānī  
 Sain Sūrihān dātha sar pha razāi,  
 Aghar Hān Jinda Hūrā Mazārī.  
     ‘Ma-khush, Muhammadā, bag rapta judāi,  
     Ma-war bag-shirā, ma-khan ē rawāi ;      49  
     Chhil roshē na-gwastha, charant Gorishānī ;  
     Gēhen Rind go Lundā, mudhān Khosaghānī.  
     Kawālān, Lallā ‘sh i moshā bālī,  
     Jangā halāhoshā hālo tārī,  
     Wathī chham Phizdār Mistāgh dārī.  
     Jamshēr, Mistāgh, Yār Khān Jhinjārī ;  
     Band-Ali go bachhā, Karm Khān Sunhārī ;  
     Shumai lurahān rogh dā āsei lawārī ;  
     Shumai sisthaghen band bitha Mazārī.’  
 Hamū Drishak Gophāng jangā bī sānī  
 Bihtar bawāinthai Mazār-potarānī.      60

## XXVII.

## MAZĀRĪ GURCHĀNĪ JANG.

Har sawā ardāsī manānī ma Rabb darā,  
 Ummat sadh ganjeṇ, dhaniyā dā sadh-barā.  
 Yād-en Pit Sāhib go buland-bashkeṇ sarwarā,  
 Kurzatānī pākeṇ Ali Shēr go murshidā.

Phalawā biyāith kajī shēr zareñ bānzirā,  
 Sāth salāmat phuji dañ jāhi mizilā !  
 Jī phanāhān ē dūnyāñ ā dil safā,  
 Dost-ath-ish hamsayagh gawāndi ma hādhīrā,  
 Bachh, birāzākht, bandanē rājān bathirā.  
 Jī phanāhān ki pha sharijhān wanijān sarā, 10  
 Thāshān borān Kaunsari syāh-joē sarā,  
 Jantal māvā mani bishītā mārakhayān.  
 Hukmā Allāh azh haīnū aiven bē-mayār.  
 Whash-gusheñ Lori shāqīhānī shāghā blyār,  
 Katre gwandeñ gwar manū bālādhā bi-dār,  
 Main hadisān gwashtagheñ gālān bi hoshyār !

Shiddatē nokheñ zurtha manī Hānā hānskār  
 Hon Jamāl-Hānē sārtha manī Khānē mēhdīhīrā,  
 'Mani wāthī honā nēlān gēdhi zlimā.'  
 Zahranen mardān bastaghan jandireñ hathyār; 20  
 Phēshi bānwiyā bērihāi Tibbiā davār,  
 Philaven roshān Khosaghē akhtai mani-guzār,  
 Mat Mirēghi har khasā dīthā phēdhawār.  
 Thakhtaghan Lund dāhin gwar Mirē Hamalā.

'Mir! anganē khārē bīthagho khapto mani-gwarā.'  
 Pha wadhi nashkā chon khuthā Shēr-potravā?  
 Takarē honānē ma sandeñ dāwāgarā!  
 Kin Rojhānā jumbiñha phauzhā pha samān,  
 Chik̄thā bungāh muhim jalden sohavān.  
 Man-sarā bīthā Mangan shirwāren bīhān,  
 Otharū nil-gwāthī rodhāna pha kapurān, 30  
 Hār thihānī Shērān pha misken khaur dafā.  
 Sohav Lashārī shawān dāni dil pha jān  
 Gwashta Dilwashā ghussavē 'shāroē mani,  
 Phar wadhi kirdārān Baloch lajjī na-bi,

Gosh gunāskārān ki jihān hamchosh gushi.  
 Baungahi phē simā dāthāi phāsāno mai zarī,  
 Tāghtai humboeñ Sham o Mārī nāmzađhi.  
 Mārokhai akhtai khoh-amir ginden sangali,  
 Thegh Khān Muhammad bandani rājāni dhani, 40

Gwānkhab o honiyā jadha Hānā tāh-dil:

' Mati khohā sardārān, maṇi niyān māl mardē phithl.  
 Siyāl hawān marden khanawā biyāīth dast-gwari.'  
 Manganā ṭēlēntha hazār nāzen bāhranī,  
 Mēdhīrā jāh dātho jathai miānā misari.  
 Hol go molhā sisthagho zhingēnthal ghalim,  
 Go oli dhakā bāīthī rāja-mānakī !  
 Thēgho Jamshēr Bāsik dast gāhīl  
 Ē-dunē mattān gipta cho māhi māh-ghami !  
 Manganā bhīrē ārtha jāhaz wāhīn 50  
 Ē-dunē mardān phrushtaghan Lāl o Jauhari.  
 Khushtai Khān Muhammad, walharē mar jawainen phithī  
 Nāharo Dittā khushtai, Hoten Bāgh-ali,  
 Misri yārān janant pha zorē Ali.  
 Khushta nuh mar, māl bohārthai pathari !  
 Whazhdilā gartha shērā pha misken Sat-shamā.  
 Rāh-gidhāriyān ārthaghan Manganā salām :  
 ' Main salāmā dāīth Gorishāniya Bangulān,  
 Sūrihen Kiā wa Murād brahondaghān,  
 Drāhi Soriē biyāīth shawā, gāli bī manān,  
 Jāgahē dēm-o-dēm khanūn hardo lashkarān. 60  
 Urēyā bilūn, sar na-phārēzē kuñgurān ;  
 Pha-do-dēm mērēnūn mirokhen dēwānaghān  
 Midhaghan khohī warnā Sindhi narmaghān.'  
 Gāl phara durr-chini dafān chosh ma-wadhān,  
 'Sh-ē-barī mārā dar-burtha Pir Murshidā,  
 Wāj dā roshē Kurāna hair phadhbā,  
 E havar mirāth bītha pha Gorish-potravā.  
 Sai o chyār warnā sahi-ant ma khohen hādhirā,  
 Tāghat o taufik zīthagheṇ Shāhen Kādhīrā, 70  
 Hathiyār dastān dāthaghan rājāni radhbā !  
 Chhamo aizēnā garthaghan garyāna phadhbā,  
 Sangateṇ sistha-īsh azh mulūken Khān Muhammadā.  
 Mithā sharmi go Hudhbā-Dāth o Sabzilā !  
 Pahraw o Pirānā hilāl-ant ma dēravā.  
 Mādhibā nāzēkh shāirānī sipat o satā !

Lori! charāna sail-khanē pha Sindha nasib  
 Manganē Kirdār salāmā dai, azh mā gwari,  
 Hamalē Mirā bandakiyān bāzen̄ bari.

'Sak zorākh-e, lāhamē hēch khas na bi, 80  
 Tonē honiyē pākar Shāh Sarwari,  
 Ma-hazār hairān bādhe, Sindh sangali.  
 Asur o omēth-e Balochān dānā sari;  
 Hīl bāut nashkē o pashkē Hamzahī!  
 Shā umdānī khaptagho jangeū maigh-o-thai  
 Chandeha warnā kapithān tāzi bāhrani;  
 Chē thav o jang-dosten Phat̄hehānā sit̄h bi?  
 Do hazār gokh mēsh burtha māin, bē-lékhavi,  
 Pho buz o mēshānī galō gwāthān bāz ma bi,  
 Gāman challān thāk̄hta thai bāghen Sindhari.' 90  
 Borān chār̄tha Kādhirā ya shahr gall,  
 Bar aṭhai bagānī bunindī jag-jāh thai,  
 Zarehān grēant bēgahā lālen̄ Jatānī.  
 Thāngur-en Nūr Hān thai muhim māin mohari?  
 Sohav o chāri saroghān dil khavi!  
 Gwar Hudhā ardās-en manā, O Sindh dhani!  
 Maigh o thai hairān khant Rasūl o durren Nabi;  
 Maigh o thai hair bi, tha zamīnā dharti lahi. 98

## XXVIII.

## JATOI MAZĀRĪ JANG.

Allāh! thav-ē lak-pāl kurzatāni,  
 Rozi rasānē hamū bandaghāni,  
 Bandān samundarā nodh tadhilāni,  
 Khanant gāj-grandā zamin sailihāni,  
 Savz bant rēm, sawād khilaghāni.  
 Nishto khanān yād Pirā wathiyā,  
 Pir Ālam Shāh, Husain Shāh waliyā.  
 Bahrām khawān chār̄tha Yāiliyā  
 Sakhi Shaihē Rindān Mughal Khān sakhiyā  
 Karamān sardār poshidaghāni

Patt o patihar zén markhayān),  
 Pārā shudhā walharē sūrihāni  
 Chhil-o-chyār zahmī dāwāgarāni;  
 Sarā sohaveñ Massū Gul Tāsavāni,  
 Dāthān nyāmen shurr shiddatāni,  
 Khotā jawāv-gir-en jaureñ badhāni;  
 E Bāvroān Hasan mangelāni,  
 Miro mirokh-en Nūr Hān Sāragāni,  
 Budhū Jumā cho lawān charāni,  
 Khāne Jamāl Hān sūn turahāni,  
 Vāghā Ghulām daul bānzigarāni. 20  
 Sai mard gon-ant Gwand-phādhaghāni;  
 Gullan, Mubārāk, Bijar gañāni,  
 Pārā shudhā walharē sūrihāni,  
 Giritho shudhaghan pār dawārā;  
 Shudhō tham bītha ghalima dīghārā  
 Khushto ghalimē dāthaish māñ guzārān.  
 Massū Haidar hasht nuh yārān  
 Nūr-hān Dāthān hārdo bēl awārān  
 Azh pañān bēti bokhta Mazārā, 30  
 Bītha lurhāo Khwāja Laharā,  
 Zurtha wādānā kaif-kumārā,  
 Khākhtān bahāna gwar sangatiyān.  
 ' Bandēth, bēlān, salchān wadhiyān  
   Shitābi aliband khanē sodēhiyān.'  
 Karikaro bastaghan jābahiyān,  
 Shudhō māñ-rīkhta māñ bēliyagh rēhiyā,  
 Bhūrā Kanjar madd jathaish gumrāhiyā  
 Jatho māl ieten garthan whazhdiliyā,  
 Bītha lurhāo sirē luriyā. 40  
 Dāhi thashāna war jaureñ badhīyā  
 Khun bīthaghen Jatoi mashariyā;  
 Sarā bītha Mēhwāl dāwāgariyā,  
 Mēhwāl maroshī shēti shikāreh;  
 Pir Bashk roshā dilāgir khārē!  
 Mehwāl Sardār azh path-pahri

Saigist mar zurthaī maut-guzāri,  
 Phur khant bēriyā khārī agdānī ;  
 Agh bastagho nishtaghān hānskāri  
 Khakhtūn bahāna jangi Mazāri,  
 Sāra hakalē bīthaghan nar Mazāri,  
 Ādānā nishta phullen shilkāri,  
 Thir kālvāni misl haur-gwāri,  
 Shi khāt gondal kāpā awāri,  
 Khwāja jangā wad̄h gir khātī ;  
 Bastha Mūlūk Hān tokal daryāi,  
 Dhar-dikk naptān jang badshāhī !  
 Tar-tukk zahmān sobhēn Hudhāhī !  
 Har mar ki katti sawāden lakħāi.  
 Jangi ranā mal bītha miṛāū, 60  
 Har do jahāz basth, khishta luhāo,  
 Har do demā bītha zahmā malandri,  
 Sari zahm bītha kotā patangi,  
 Takar sānhī misl āf-bandī ;  
 Shā gālitho khushtaghan syāl chandi.  
 Dāthānā gwashta hāmcho zawaṇī ;  
 ' Band bēriyān, thou Gul mangēhānī !'  
 Rastha Shirāzi, jaghar-sind badhānī,  
 Poshidagho poshīnē murshidānī,  
 Mēhwāl khushtaghā, pār durrānī 70  
 Matten Pir Bashken kahēv Zangalānī.  
 Zahma-vakhtā khishtān pēch shaddavānī.  
 Nūr-Hān Sāragānī go Bajarlyā  
 Vanjh bēryā zurtho khabpta man badhīyā.  
 Val hoshaghi shuptān Hānā manīyā.  
 Darēhān thēgh gwashta zahrānīyā  
 ' Nēlūn maroshi jauren badhīyā.'  
 Bāvroān Hasan zahimjanē mal  
 Sari zahm sunhāravo duzhmani jhal ;  
 Chaukund zahmā kakar bastagho chal !  
 Dāthān jangā sadā bahāzureñ, 80  
 Har jāh ki zahm en sarā hāzureñ,

Phushtā Jamāl Shāh Pir chādhuren.  
 Khāne Jamāl Hān Ghulām Husain manītārā  
 Nēhin biṭha man zahm tārā,  
 Girokhi dhamāl-ath savzen saghārā.  
 Sachā maddatēn Muhammad Langavārā,  
 Nazr gipto ās dāthai tūpakārā,  
 Jatho rēr-dāthai ghalim paidhwārā. 99  
 Bāzē shimoshē Vāghā sodēhiyā,  
 Chyār zahm jathal bē-bāraviyā,  
 Jauren hasadi shudhā khēhaviyā,  
 Gor-o-kafanā samundrā kadhiyā.  
 Mahmūd mirokheṇ go jaunhariyā ;  
 Sobb dāthaghei durren Naviyā !  
 Budhū Jumā kasab khanavānī,  
 Thīr gondale jēnthaghan jābahānī.  
 Masteṇ Mazār gon-athant Bimbhirānī  
 Jauren hasadi khuthant tandalānī.  
 Muhammad Mahmūd jareṇ dil pha jāni ; 100  
 Zahmān mirāna Shāhmīr Zimakānī,  
 Chyār zahm dhālēnt jauren badhānī !  
 Lalū Lori, biyā zēmirānī !  
 Singhār shairen zir bahāzurānī,  
 Nokheṇ hadiseṇ shēr-potravānī !  
 Mēhwāl rahdī yakjāh khuthā  
 Chhil o chyār mar mā barkhān khuthā  
 Sir sāwanē cho lurē lāl khuthā  
 Sēsār bahūdān dil-o-jān khuthā.  
 Chaṛhi Khānē Karmān Jhureṇ bādilā. 110  
 \*Zir g'horavē tha, pha sobha galā,  
 Mūsā Mughal gwar-ant gwar Shakulā ;  
 Gor! nighozh-dār, Kurān hayā.  
 Zirē Kurānā, khanē ma bayā.  
 Phurs Brahoiya azh akharā,  
 Gul Muhammad wa gist o chyār bahāzurā  
 Ākhto shudhaghan jāndara garā,  
 Māhū kudhaghant mā Sindh-narā !

Bhāj rāpā ishtaghan saṅgatā  
Mañ Jatroeñ sandh sarā !

120

## XXIX.

## MĪR HAMMAL SHA'R.

Mullā Wāsū Bulēthī gushi : Mīr Hammal Mithār thir  
janagh rosh gushi.

Hammalā badhie khuthā mīri.  
Pātārā bhēdīāñ khai zīrī,  
Rāh-gidhāri ki khaptaghā gindant,  
Zānai ki Shēr-potraveñ Rind-ant.  
E hawar Mīren Hammalā bind-ant.  
Rāj azh shimē phēshaghā gwāshta,  
Brāth azh brāth thāshaghā dāshta,  
Sharti chind hārēhāriyā.  
Ēshāñ wahmen cho shikāriyā  
Na hamen khoshtant go zor-zāriyā. 10  
Ēshāñ darmāñ-en avur dērā,  
Gwar tho nodhāñ dēh-chirāgh bīthā,  
Hārēhāriyā lāf-sēr bīthā,  
Hārēhāri oshtāthagheñ dīthā.  
Har-khadheñ chindār rasī phiri,  
Azh zahīrāñ zirdah wāth zīrī,  
Agh na zīrī jag bē-zār-en,  
Shart-janokh dargāhā halāki-en,  
Pha jan soghandā talāki-en. 19

XXX.  
KHOSA SHĀ'R.

Shughiro karīn-sāzen Hudhā,  
Wadīh Bādshāhē bē-niyāz !  
Bāz-en thei rang-o-razā,  
Mañ pardawā rakhē manāñ,  
Mañ kūravo sēzdah sadhā !

Lađitho hayāvandē marān,  
 Ishtāish hawen droghen jahān.  
 Haidar sakhiyē sāhibā,  
 Khoho Nawāben Bādshāh,  
 Shi Mir Chākarā borzāthirā, 10  
 Kullen Balochē ăzirā.  
 Sirinē Aliyē khanāwān.  
 Hānē sakhiyā Haidara,  
 Jango Jazīzē lashkara  
 Ākhto ma dāwāe phirē,  
 Zahmān karākuto mireñ  
 Hamcho shutha Rabb-razā  
 Khapta shahidi ma-phirā.  
 Go Khosaghen dāwāgarān  
 Nūrān o Bakhū sūrehān 20  
 Karm go varyāmen Ahmadā.  
 Gwar Hazrat-ash bithāi makān  
 Tān kyāmatā shāhvash lahant!  
 Bāki malāmi phrushtaghant,  
 Yār sangatān-i ishtaghant,  
 Sharmighā nindant ma meroān,  
 Murdār harāmāna warant,  
 Shi guđā amīrā zindagh-ant!  
 Lorī, ki tharāna ba-rawē  
 Maigha risālā thaī barē 30  
 Amīreñ Muridā sar-khanē :  
 'Tho Sārango bachhē valē,  
 Basūgar o dānā thav-ē,  
 Sharmi sareñ shairān gushē  
 Shāir hamān mard gushant  
 Ki wadħ-muhari dāwāgar-ant,  
 Phēsh mēthira jorān khafant,  
 Zahmā do-dastighā janant,  
 Hai khushtatho hai khārithant,  
 Hai shash-māh go phaṭā nārithant,  
 Ki jānā tabibān durāh khuthant' 41

## XXXI.

## MARĪ SHA'R.

Awwal ji nāmē Allāh-en  
Janān̄ sha'rān̄ ki ralā-en.  
Nakhutī buzē awaheñ,  
Wathī Mirār gilā-en.  
Parē zwār sarondāheñ.  
Dēāl, tha kull pardāh-e,  
Na dēāl, tokalē shāh-e,  
Aliyē Shāhā hukā-en  
Gēhān̄ mardān̄ nēk-dawā-en.  
Hudhā ki niyat yakh-en  
Mari azh har-khasā sak-en.  
Karm Khān mast anṭhak-en,  
Badhiyān̄ saṛā dhak-en,  
Gwarakhē tha napt ya-dhak-en!  
Thāl duzhman jatho ēr-en,  
Hudhā khant azh tho shēr-en,  
Shām o Phailāwagh o Kāhān̄.  
Khuthai mālim dañ Sargāhān̄.  
Srafeñ Gazeñ bungāhān̄,  
Janāna khākhtathan bāhān̄,  
Mirokheñ duzhmanen drāhān̄,  
Khumēñ pha zēb jinsārā,  
Banāti sanj bulghārā,  
Shitābi ārtha khārdārān̄.  
Gushi Miān̄ Khān bi yārān̄  
'Mariān̄ band hathyārān̄  
Luren thēghān̄ wa talwārān̄'  
Jaldeñ kāshido khattān̄  
Karm Khān ārtho pha sattān̄,  
Shuḥaghan̄ harijen dāhi,  
Charitho Kwaṭ Mundāhi,  
Laro Luk bunā jāhi;

10

20

30

Gazāo lashkarā hullā  
 Bunā Bambor dañ Dullā.  
 Charhī bīt̄ha azh Lukā,  
 Mayārīt̄h̄ chorāv o chukhān,  
 Bahād̄hur da ranē dhukhān !  
 Ur-itha bar go Mawrānī  
 Muzheñ Bējī khaurānī.  
 Shutho much bīt̄ha ma Borā. 40  
 Hazāro lēkhavā khorāñ,  
 Khumēthān shil sar chorā,  
 Khuthēñ drāhi ma Nar Hanā,  
 Dhawāna khokari warnā  
 Rādhāna khākhta gwar-mā.  
 Hamēd̄hā ākhtaghan chāri ;  
 Muhammad Khān manān dāri,  
 Dā hālā sar sawāri,  
 'Dhamitho dēh dañ chandāri  
 Shutha Pathān pha Ilgāri.' 50  
 Gushī Karm Khān phu shāh-sawāri,  
 'Bhurīt̄h̄ roth sardāri  
 Na khaptai mēsho zunhāri.  
 Sarā bī Dād Ali chāri,  
 Masori gon Akhtyāri,  
 Charā humbo thei sūri.  
 Bahād̄hur biyāyan Jarowāri,  
 Hudhā Mir Muhammad biyāri,  
 Gushē Turkē Kandahāri.  
 Mari pha gardaghai bārā 60  
 Na gardūn azh Shamē sārā,  
 Mayāl Lūni ma Makhmārā.  
 Khumēthān lāitha lārā,  
 Khuthān otak shaſt̄ handā ;  
 Khumēthān g'hantā cho khandā,  
 Zami chandi janagh grandā.  
 Girokhī pyād̄haghā khandā,  
 Hulken dātha pasandā

Bardhiyē sajaleñ randā ;  
 Charakheñ pyāddhaghē khandā 70  
 Trafān Shēr Muhammad o Surkhi  
 Gushē ki hākimi Turki.  
 Sawāhi bēl-athēñ sārā,  
 Khunē shart, khunē hārā.  
 Phaddhī bāroā maiñ vārā ;  
 Hamodhā ki bithaghā sahrā,  
 Mirūni go awwal pahrā,  
 Hameñ garmeñ damo pahrā  
 Laghoreñ mard bant sārā !  
 Jatho mēsh khuthen rāhi,  
 Dafā khapta hawēñ wāhī,  
 Mirī duhmi barā jāhī.  
 Sohav bī rosh go ēlā,  
 Phaddhā nārāen Muskhēlā,  
 ' Mari, sar ma dā maiñ mēshā,  
 Gharpish wāzhahān phēshā,  
 Guđā sar-dē maiñ mēshā.'  
 Dama chi Omara Borā,  
 Nayāñ mazh Bamborā,  
 Maroshi jhārūni phorā. 90  
 Jathē g'hutē shighānāni,  
 Thav-ē pēntī mayārāni  
 Na-miye sarhosh yārāni !  
 Sukhun khashta Karm Khānā,  
 ' Laghoro mard bant sāra.  
 Mariyāñ khir athan khērā,  
 Jalab bitha ma hawen thērā,  
 Khutho Muskhel ma-nyām bēhrā.'  
 Samini pāhanā gwartha.  
 Yād khutha Bābul-Hān Lakhī 100  
 Jathha ma lakri lathi,  
 Mudhān labar-ath thai bhattī.  
 Mari sobh phirā khatṭī !  
 Sarī bahādhu takorāni ;

- Shudha zūm zorānī,  
 Phadhā lēnd laghorānī;  
 Gushē galphānā borānī,  
 Gariv o langav o lori,  
 Na bitha-ish sāho drori.  
 Laghorān dāshtaghan g'horī, 110  
 Sarē kutān cho syāhmārā:  
 Kwaṭen thā phadhā langā  
 Phroshtaīn badhi jawangā  
 Dēm-ish khutha gangā.  
 Gipta Mariyā pha zūm āndhārā,  
 Frati biro' dañ Kandahārā. 116

## XXXII.

## DRISHAK ZARKĀNĪ KARĀKUT.

## I.

Hārin Shāhzād gushi: durr-hadis Saidiāni gushi:  
 Drishakē Zarkāniyē karākuṭān gushi: Muhibb, Dālm,  
 Tārā khosh-rosh gushi: Kēchi Ahmad Khān sobh gushi:  
 Mirdost Bivaragh sobh gushi.

Nishtagho shukrā guzārānī, lā-shariq dhart-pal,  
 Mārā phanj-vakhtā maddat-en, nangarē Multān Mal.  
 Daur darwāren hasadi, ma zirih sorē chal.  
 Khār kuzrateñ Hudhā, nā-ghumāna shirr-shor,  
 Mā go Drishakānī lagānī, khanāwānī bhanj-bhor.  
 Nangaren Sobhā khushta, na shamoshta hon-bér,  
 Main khawān Iohē charitha, khail-athē jauhān dhēr.  
 Suny syāh-dēmē Jihānpur, phrushtaghē Jinda zor.  
 Rāhzanē Suhrāv jangī, 'Dost, mārā na-shamosh'  
 Thēgh-zanē jangī Suhrāv, khanavē vakhtā anosh! 10  
 Karmali hon nēlān; dar-miyān bai, pardē-posh!  
 Drēhān hon na ravant, vail thanān sāl rosh,  
 Thi Baloch druh pha badhi, har-khasē pha band-bozh.

Khushta Gāmū Jistkānī, bu<sup>h</sup>ta zarānī himān?  
 Takarē honī hudhābundā, khutha jang samān;  
 Rāhzanē Jalūā theghā, Jistaki dārūgharā.  
 Cho mazārān bhīr-khārthan, Zarkān khasē-potrvān.  
 Sharbat o Jalū o Yārā, jī sadheh brāhondaghān,  
 Kēhari gājān dēāna, Omarā sāndhi khamān.  
 Pharaghān goneh Walidādh, sanj malshānī bihān, 20  
 Zirē jandreh hathyārān, chārē jauren duzhmanān.  
 Las Sardāra Fatūhal, zyādhaheh wadheh nishān.  
 Bag azh koti galliyān, ruvtho bītha ravān.  
 Khāyan' bagāni hudhābund, 'nēlant tāri-mādhaghān.'  
 Dāima karzī ravokh-eñ, khāi pha gorī pohaghān.  
 Mauñshareh Phitokh thakā, bītha gāli go badhān.  
 Sūrahen Shah-Bashk naftā, trādakī cho shihanān.  
 Ma-phirā Shāmiyā phirain, zēn drīkokhen bihān.  
 Trān-khutha Mir Ahmadāna, Hoteh Kēchiyā lurā,  
 Nangarē Mirdost Bivaragh, pha amīrī mansabā, 30  
 Pākar Shāhē Rasūlē, dawāt Pir o Murshidān.  
 Khashtaghei chārī kadhāken, chār-balānī dērawān.  
 Rāhzanē hotē Karimdād, Hayīv Pahlavān  
 Mondarāniyā Hudhādāth, nēst andēsha azh badhān.  
 Chhil chaukiyā haiyārc, Hadhrat ākhīr-zamān  
 Sobhā sobhānī kh' imām-e, go amīrī mansabā.  
 Pir Sohri ma-sar-en, go Hān grānch lashkarān.  
 Saila pha Sindhā khanāna, Ahmad Hān pahlavān.  
 Shahr tattiyān phulāna, go hazārī nuzbatān.  
 Badā Chuttā lāfāshta, gri' pha Suhrāvā zāwān, 40  
 Randā gartha gumrāhiya, mēsh ruvta go buzān.  
 Ēdīh Drishakānī gēhēnān, trān-khutha wadī-pha-wathān.  
 Khashta Tārkhāna Sukhunē, 'chosh nēlūn duzhmanān.'  
 Gangalo zuñkhān shamoshiē, Drishak sar-khashē alān,  
 Ishtaghan' khat go palangā, dost go lāleñ manjavān.  
 Gwashta Rindoā pha mardi, 'chosh nēlūn duzhmanān.'  
 Syāl khāyant azh Maravā, sikh zahmānī galān,  
 Uđr bālādh na charī, Bashkai Sabzal-Hān  
 Hoteh Kaurā o Fatūhal, ma-sari chindā-valān,

Shāngō saigist bahādhur, shingo uzhmār sadhān. 50  
 Hotēn Chatā o Nihālhān, ma-sar-ēthant phe khamān,  
 Hamal udr na chaṛī, ma Balochī lēkhavān.  
 Chāk-khadhān savzen saghārān, sūribānī khoparān,  
 Kēharen Jiā o Sadhū, zahmi bahādhureñ alān.  
 Bastha ā-bandē jhuriyān, khanavāni mār-mār  
 Odhā ki Murchā gaḍā, ma-sar-ēni Aliyār.  
 Ranakaghā holān poshān, whash Dālūyā tawār,  
 Thēgh Kālā mangehānī, Shāhalī zarkhawār.  
 Shiddato Shāhro honā, sanj athān zēn khunār,  
 Hotēn Chohil o Kalandar, Phong drimbokhen mazār. 60  
 Udr bālādhā na chaṛī, durr-hadiseñ Shāhyār.  
 Thēgh Lāl-hān mangehānī, bītha zahmāni guzār.  
 Shambo go Syāhā Thalēnā, zēn huli go asarā.  
 Gāhwarē bachhen Balochān, sūraheñ dāwāgarā;  
 Khaptaghā ma jang-jhora, bītha nēchīn ma-sarā.  
 Sadh hazār shābas ashkeñ math phulen Kalphurā.  
 Bahādhur Hānāra hilāl-ant, shaddo bir ma sarā.  
 Sohnā darmāna hilāl-ant, ashikānī haisi sarā.  
 Tagyā go Bashkaliyā, Mānakā dast gwarā,  
 Math Shahbāzi nivēntha, burithai shāhbazh gwarā. 70  
 Bor phauzhā mar-lawāsh-en, bāl ma phauzhānī sarā.  
 Bor Allāh Bashkē tulāna, urd grāneñ chaparā,  
 Go Masoriyā Nihāl-Hān, khanavāni mān garā,  
 Pākarē Shāheñ 'Aliyē, Rabb rakħā pardawā,  
 Pahar Gulshērā hilāl-ant, sundarē shēr-narā.  
 Kalphurē hotēn Ali-sher, bashkaṭha sobh kādirā;  
 Gon Shāhvāz wa' sariyā, go dast-sandī sargalā.  
 Bingo, Jām o Phurthos, Bakari dāwāgarā.  
 Nāmzādheñ Haurān Bodho, sōhuṇ phauzhānī sarā,  
 Kāsim o Birā mirokheñ, zahmo o durrikirān dhurā, 80  
 Dhamal o Hassū Bātil, sohavā ba ma-sarā;  
 Duzhmanā dēh lafāshta, thākhto dañ Sindh baharā  
 Nām bulandeñ Ahmadānē, ākhto sobh khuthā.  
 Nindan' Jinda o Haiyāt Hān, mar gēhen bant yagsarā  
 Chāpul Kēchiyā jathaghē, mān-ākhtai man dasā.

Bandanē shahrān na bandē, burza azh Fatehpurā,  
 Gokh̄ dān Jhalayē na charan', Chēdhaghīyā dān sarā,  
 Dil manī nokhēn chāhē wārth, cho samundarī jihārān,  
 Gosh Jindā dardvandē, ēsha Hārīn bayām. 89

Nin tharā dast niyāyant, gwastaghā gwandēn raghām.  
 Nishto shughra-guzāren, ma khāwind bhanjogarān,  
 Noshā kharwāli sharīvān, ekwa nindē digarān,  
 Dil thai bodh niyāi, phar wathī shāhzādagħān.

O Jinda Khān Drishak! 90

## 2.

Kabūl Gullan gushī: durr-hadiseñ Dombki gushī:  
 i-mar Hārīnār, Haddēhārā phasawē dāth gushī: Syāhāf  
 thāshagho rosh gushī: gīst-o-chyār mar khushagh rosh  
 gushī: bāzen bagāni rosh gushī: Nindo, Jinda, Hayāt  
 Hān sobh gushī.

Kunf āwāzen Hudhāi, lā-shariq parwareñ,  
 Azh kursh Bādshāhen, rahmdileñ zorāwareñ.  
 Jinn, bhut, dēh-malākh, jun hamo juzindagheñ,  
 Mund yakh-eñ, lāmb bāzen, har-khās drashk-bar-en.  
 Mominā bashkeñ Hazūrā, din Rasūl Paighambareñ,  
 Agh parhē phancheñ namāzān, si roshaghān dārē,  
 Ódh gwar Sāhibeñ sitārān, bāz pasind paidāwarē.  
 Shāth go shahidān awār bi, agh parhiyāo ālim-ē;  
 Sip ma durreñ daryāiā, agh sakhlī o sūrih-ē;  
 Jannati hür kasūrān, agh shahādatā lahe; 10  
 Momin o sunni o dindār, pahlavān diu-dar ē,  
 Kābul o Kashmir o Kandahār, dar o parbat ē.  
 Pūrab o Dilli o Dakhan, bādshāh ald-o-shar ē.  
 Gwar Hayāt Hān sagħārā, shāh pākar pardav-ē,  
 Dast-sakhlī o durr-daryāch, phauzh g'horō Kēchar-ē.  
 Thangaven Drishak bāraghen bor, sanj banāt kēzum-ē,  
 Isparān, gēħā posħāk, khārħ kātār jamdarē,  
 Jābah cho chileñ patangā, grān-groſen g'horavē,  
 Thēgh nokh-sanjeñ barākhān, duzħmana dēm daſe.  
 Daur-darwāreñ hasadi, cho karabi kalm bē. 90

Sultānē rāfi madaten, nukri wāzhah-ē,  
 Nindo Mirzī saghārā, zahm-janē dāwāgar-ē,  
 Davtariyen surihānī, pākar Panjeū Tan-ē,  
 Shēr-autār hawārānī, chambūrānī thashē,  
 Māl māniyē mazārānī, hoshaghī gil mushtaghē,  
 Ahmad bāzeñ bihāñānī, khoh pha-nālān shithaghē.  
 Jindā karwālī sharāvānī, gēshtara mālim thav-ē,  
 Thākhtai Syāhāf gwazēna, takht Zarkān-potravē.  
 Gist-o-chyār mardē ki khushta, Kalphur o Rahējavē,  
 Azh shamē gwāth māiyā, ākhira zhand bīthaghē. 30  
 Bagē thañkhānī g'hañānī, patarī bohārthagħē,  
 G'horavī dañzānī dātānī ma muzhānī gār bīthaghē.  
 Khaftaghē ma chhur Chauñkhānī, shai gushē ēdhā niyē,  
 Azh manī jañg hirāsā, pātr Kāhānī thashē,  
 Pholē bakkali vahiyānī, lēkhavānī sar shon niyē.  
 Thangāiyā khosh yāt-enī, Drishakānī gēshtar khushtaghē,  
 Maigh o thaighī lagāenī pha-dar bākiyā gañē,  
 Guzh-dē, O Harīn, hadisānī, drogh ma band, ki shāir-ē,  
 Drogh pha imānā khatā-enī, aghalfāmā ishtaghē,  
 Khaftaghē Kirgāl dānā, ma-sarā chārī thashē, 40  
 Chikitha g'horō Drishakānī, guða bē-was bīthaghē,  
 Bāitha Mibān o Sanjar, tho chī lajjī zīndaghē,  
 Hammala Mirzī saghārā sharr nasihat dāthaghē.  
 Whazh-gushen qābil darokheñ, nughdaho gālān barē,  
 Maiñ salāmā durr-hadisen Haddehār hancho gushē,  
 Mard borānī sipayā gēshtara bāz khanē.  
 Bug Kaura Bugtiyā thau go Rindā gwar janē,  
 Kalphurā Hājī jawēghā, nashk namūdhā diyē,  
 Rind ma Phēdi banindānī, takht Shorāna sarē,  
 Danī rāji Dombkiyē, zānāth o sarihāl niyē, 50  
 Durr-hadis, gind o dihān khanē, thau radheñ thirān janē.  
 Dāim o Tārā Muhibbā, tek Suhrāvā gane,  
 Mozhagh, tāsen rakħēfānī, go sawāsā matt khanē,  
 Arshafī, suhrānī muhrānī, nughra chachhoñ tulē?  
 Chi gushānī man shāirārā? jūsoā jhat khanē,  
 Sīth Lāshārī 'Alī Shēr, khēnagh o kivrān athē.

Dāthaghān singh ma dahāna, cho gadān g'hati janē,  
 Khoh masteri Bugtiyā, khanavān sāhmēnthaghē,  
 Phurse Lāl-Hān Phadehānā, Haddeh, go mā ēr-ē, 60  
 Pīr Murshid go Wali Hān, thaghardā ākhtaghē,  
 Thangaven Drishakān khutho muhnt, phadīhā tharēn-  
 thaghē,  
 Shirr Jalūā kharo bī, phēdī sangati thay-ē,  
 Shirr shūmat kharo khudh, khār shaitāni phar-ē,  
 Girdaghen bag azh kilātān, Mēr Jatāni jathē,  
 Dāima, Tārā, Muhibbā, sohvē Muhammad pur-ē  
 Gēshtara badā zahrā, cho patangi ma jal-ē.  
 Shāñzdah jangī bahādur matt khafta havd-sadhē,  
 Phanjāh būt karāi, sistaghā dēm o daf-ē,  
 Dāthagha sar pha manāyān, pha shahīdi mansabē,  
 Nishtaghen dimā shumārā, farz goyam kalamavē. 71

## XXXIII.

## KHOSA LEGHĀRĪ JANG.

I.

Sobhā Tēghali gushī : Jarwāren Baloch gushī : Khosagh  
 Kaoī karākuṭā gushī : Lēghārī bāuṭiyān khardē gāl  
 gushī.

Whazh-gusheṇ Rēlān shādhīhāni shāghā barē,  
 Maiṇ salām bi shāirā Gāhiyā diyē,  
 Nishto droghānī zawānā whash khanē,  
 Ēwakhī serā go manān chachhon tulē?  
 Bhūchari Dālān kilāt nām girē,  
 Nuh-maneṇ bāraṇrā wathār kans-diyē,  
 Jawānak urdānī raghazā roshē khafē,  
 Āhiṇ sbēr hāthi raghasā chit-ārthaghē,  
 Shēr chāpulā azh Kharārā thalā guzē,  
 Go manān hair bī, zamīnā jāhi lahē, 10  
 Phēsh gudā maiṇ sailavānī dēmpān thay-ē,  
 Agh tharā wahm bī, zamīnā jāiz khanē.

Dav-chareñ zahmāni nā-washen jāhā rasē!  
 'Shingura 'shāngur lashkarān dēmo-dēm khuthē,  
 Zahraneñ mardān nodh-dilān sērāfā jathē.  
 Jawānak urdāñi tawāren goshāñi khafti,  
 Hanchyār dēmā g'horavāni dāto rudhi,  
 Cho thai bachhāñi dasāni gonāf hushī,  
 Nodhī bērāna bēg'havā biyāyan' thānahī.  
 Biyā, O, Lashāri azh gwarēyā dar-khaptaghē? 20  
 Guđ azh Zunūā g'horavā roshā gār-atjē,  
 Sailāi Mireñ Chākurā phauzħā ruthaghē,  
 Rind nar-borān azh zaminā rēsinthagħē,  
 Khushtagħā Rāmēn, damāmo charenthaghē.  
 Dē manāñi nashkāñ, thau khithān rosh khard bithaghē?  
 Bakar o Ramēn khithān lađā gon-athē?  
 G'horavo urdāñi phēlatħo Turkāñi rukħ-ath,  
 Doshi ma Jhalā Turk g'horayān grandagħiath.  
 Añ-dēmā Gandāvagh Hudħā maiñ dēm bithaghath.  
 Turk shādkām ath, Rind shamēdhā zahr giptaghant, 30  
 Hon azh chhamāni chimākā dar-khaptaghant.  
 Gwashta māiyān 'Mañi hudħabund gon-khaptaghant.'  
 Lajjavo Shorāni dhanlyān grān bithaghant,  
 Bijar Phuzh, Chākur, Shāħħār ākhtaghant,  
 Allan o miskāñ Sahlāk mādān athant,  
 Jāro, Rēhan o Hasan sāni bithaghant,  
 Bagavo lajjāni sarā katār dāthaghant,  
 Asp go sonāen zariyā bashkāthaghant;  
 Pyādhaghā Rindān takht Shorān ākhtaghant.  
 Thoravē Rindāra oll Lāshāri wur ath, 40  
 Mir go Phulā azh Kawarā drikēnthaghant.  
 Whash-gushen Kēlān, shāħħihānī shāgħā bizir,  
 Mard pha bāuṭān choshant, sardārē mani.  
 Gāħwar o Hāneñ Sāhibānā jag sahi,  
 Gwar Nawāv Hān kük burtha bāzen bari,  
 Gorshāniyā sāngat o Kāhan Mari,  
 Burzā go Sumēnzāiā brādhargari.

<sup>1</sup> Or Bot-izh ma lajjāni katār dāthaghant.

Akhtā gwar Hāneū Jawānakā bāutān̄ thai,  
 'Khosaghān̄, ki ma niyān̄ Lēghārī khadjhī'  
 Go mā chyār sālā nishtaghā bāuti sharikh,  
 Bandavē khoheū nashka to hapt phushti guzī.  
 Mānik loghā har-khasī omēdhā durāh,  
 Mānik khato bihisht jo sarā.

Gudi samā khotāi pahlāe phadhā,  
 Do Balochān̄ akhtaghant wākyāi sarā,  
 Do shafā bītha gwar thai Khāneū Mēthirā,  
 Chham aṇzlyān̄ raftaghant<sup>1</sup> grīhāna phadhā,  
 Do-bahā dāthen̄ markhavē paidā-ish khuthēn̄,  
 Lajjī bānukhān̄ phar wathī shānā bashkathēn̄.  
 Dodā thai nāmūz ma jihānā mashar athen̄,  
 Gudi drāhiyē basthai go Hāneū Shakhalā,  
 Tūmī gwāzēntha wa ganjen̄ Bakharā.—  
 Jawānak phauzhānī sara Gājī Barbarā,  
 Shāh māriyā gonēkhā go Shēren̄ Haidarā,  
 Niñ ki akhtā dañ Siri Mithāwanā,  
 Niyāmaghī zihar maiñ sharikhān̄ har do sarā,  
 Jahl-burziyā Hikbaiyā<sup>2</sup> rēsintha alāñ,  
 Deūni rēbā, ēr-khafī jāhiyā bunā,  
 Shēr ki gwāmēshī phroshī lorhāyā darā,  
 Bāñz ki simurgh jhatīñ maidānā sarā,  
 Hāneū Arziyā gwānkhā bi ambrāhiā jathā,  
 Khosaghān̄ nāl-bastheū galaghā kurkā khuthā,  
 Lajjī whāntkārān̄ phil-athi simurghiā burthā,  
 Ispar o savzen̄ nēzagħān̄ Bashkyā sāh khuthā,  
 Hāneū Dilshād mardiyā bērā tharathā,  
 Shai phithā ashik en̄ ki shamār paidā khuthā!  
 Hardo urdānī nyāmaghā sāni suhr khuthā,  
 Doda Hāneū Jawānakār zīthēn̄ hair khuthā.

50

60

70

78

<sup>1</sup> Or garthaghant.

<sup>2</sup> Or Jahl-burziya hek-byā rēsintha jasān.

2.

Gāhi Gorish gushī : Kalōi gushi : Sobhār phasavē dāth  
gushi.

Whazh-gusheṇ Rēlān shādhīhānī shāghā biyār,  
Kauṇsh bāng'havā gwar mani bālādhā bidār,  
Chambavē sak jan, malghī dīlā gham guzār,  
Jangi katārā dil ma chandē : jawānān bisār.  
Nishtaghē satā whash nish nāmūdī ṭawār,  
Azh waliyānī khashtaghē rand o kissavā.

Hair phad̄hā. Rāj Hān roshant, jang syāhen shafant,  
Jang phad̄hā mard o markhavān jawaīn rosh niyant,  
Gāhiwareṇ hindī bingaven hotān charant,  
Dauraveṇ kotānī sawādā zēl khanant. 19

Chandehān warnā pha-dafā gozān janant,  
Jangavo ninjā bī, phad̄hā pahnādī girant,  
Bingaven hotānī raghāmā ambrāh niyant.  
Azh phad̄hā guḍā nishto amsod̄h warant,  
Go doēn dastān sar-o-zānā janant!

Jangānī dahakā har-chyār khundān phirant,  
Gwadileṇ mar go gindaghā goriyā trahant.  
Āshikānī khār-en, mēdhānā ravant,  
Taukal bēriyā dilār tēlānkā dēant.

Malighi dīlā pha zirih o zirih-posh khanant, 20  
Kadahān zahrēnā sharābī nosh khanant,  
Ma saghārānī thaftagheṇ jhorān khafant,  
Gāhwāreṇ thēghā phar wathī nāmūdīhā janant,  
Go wathī Khāneṇ Mēthirā miski zarant.  
Whazh-gusheṇ Rēlān shādhīhānī shāghā barē  
Main salim bī shāicēn Sobhār diyē :

'Mēthirā! randā zīr, ki Bhoimpurā khaiē?  
Maṇ dīlā zān ki tho Khosagha māthi-brāth niyē  
Sobh labān nyāmaghī dārān sushē.  
Armānī! zānānt azh sadhēn sālā gwastaghē, 20  
Hai ganokh ē, hai ya thāna kisthagē !

Bakar o Rāmēni shaghānā mārā janē,  
 Tho khīthān roshi Rind Lashāri bīthaghē?  
 Ki ma daryāyānī lahravo chalān gār athē.  
 Bēghavā Mireñ Chākurā chaukidār athē.  
 Mā wathī shān cho mastharen Rind pholathā.  
 Ēvakhi sēr go manān har-ro tolathā.  
 Man thai hāthī maghazā shon dēān.  
 Biyā mēdhānā: chambavā simurgh biān janān.  
 Ārava mardān Sawānā lahrī rasthaghē. 40  
 Nokh-nochān phāgh phithī mardum basthaghē,  
 Mark nasenthē, pha chihān roshē shādehā,  
 Shān phirenthē, gandagheñ gin dostehā;  
 Man dilā zān ki maut tharā nēli dāh-sarā.  
 Dodāi dāng bītha mari bawreñ chādhara,  
 Mēdh-Māchhiya Hamzaha jori na bē.  
 Khosaghān Rinda manavo māniya dar-e.  
 Phutureñ Rind choñ khuthā bāuñ phadħā?  
 Goharē hirānī sarā choñ khuthā Mireñ Chākurā?  
 Sammiya gokhānī phadħā Doda lurā, 50  
 Khoh sar-dēmā kēharen mānā lurā,  
 Sar wathī dāthāl gariben māl sarā? 52

## 3.

Sobhā Thēgh 'Ali gushī; Jarwāren Baloch gushī:  
 Gāhiyār phasavē dāthī gushī.

Kādir nāmā har sawāhā yād khanān,  
 Sagsatāren bandaghī ardāsē manān.  
 Rēlānī Lori, biyā, hadisānī durr-gēhān,  
 Sāz-khanē shāghā, gwash Balochāni nugdahān.  
 Dāimā nyādħ-e bitheñ go Sultānī sarān.  
 Rind o Lāshāri ma-bunā brāthān dāimā,  
 Mākhta Lāshāri Baioch khapta pha shīghān.  
 Mihānē zirī<sup>1</sup> roth Panjgūrā dēhā,  
 Kēch Panjgūr kissavā gosh-dār ki gushān.  
 Mā hawān Rindūn azh Halabā phādħ-ākhtaghān, 10

<sup>1</sup> Or tān ki.

Dubarān jangi go Jazlā mān-ākhtaghūn,<sup>1</sup>  
 Dēm rosh-āsān azh sarīnā ēr-khaptaghūn,  
 Hamzah aulād sobh rasūlā bashikāt<sup>2</sup>aghūn,  
 Shahr Istambol go Imāmā wath<sup>3</sup> chartaghūn,  
 Hārī malhāna pharāhi shāh-dagā ākhtaghūn,  
 Ān-guri dastā thibarē jangā giptaghūn,  
 Rabb sahīghen ki shi Jabānī Shāhān khard būn,  
 Mol Sistānā go jangi jawān-mārdān gon-athūn,  
 Shahr Sistānā wur khamānān bahr-bit<sup>4</sup>aghūn,  
 Ma Jaghīnā gwar Shams Dīn Shāh ākhtaghūn,<sup>5</sup>      20  
 Pha Karīm-sāz kuzratā shodhā gwastaghūn,  
 Ān-guri Kēchā Makurānā bahr bit<sup>5</sup>aghūn,  
 Pha-thurā jangi shodh Hārinā khashtaghūn.  
 Shēdh pha dēmā mā Baloch thāla bit<sup>6</sup>aghūn.  
 Shēdh pha dēmā thau wathī nashkā dē manān.  
 Rind ma Kēchā: Kēch thān dēmā nishtaghē?  
 Chhil o chyār halkān: go khāi lađā gon athē?  
 Nin-ki lađāna khauri sar-haddā ākhtaghūn,  
 Las-Belāo Kalmatiyān gi-wārthagħūn,  
 Habb Bārānā pha-muvārik shē-bit<sup>7</sup>aghūn,      30  
 Phēshā Nuhānī azh Naliyā ēr-khaptaghant,  
 Jistkānī ma Gaj-syāħāfā bukhtaghant,  
 Lakh-Salārī Chāndēh Kāchā nishtaghant,  
 Chatr Phulējī mañ-sarā Hotān giptaghant,  
 Rind Lashārī Narmukh rēj bukhtaghant,  
 Rind azh Dhādarā sarinā ēr-khaptaghant,  
 Lāshār pha Gandāvagh sarā-črā bit<sup>8</sup>aghant.  
 Jālikān Lot thau khithān joān bahr-athē?  
 Gind! navān, Gāhi, thau radhiyā gon-khaptaghē?  
 Arna Hārin bastaghēn baldān gon-athē?      40  
 Thau hawān roshē be-mayāri ākhtaghē.  
 Sāhib rosh zurthagħefi zarūn ārthagħē,  
 Shērā mān-dāħha pha-do-handā khard bit<sup>9</sup>aghē.  
 Zindagħo druħħā man digħarā sar-bit<sup>10</sup>aghē.

<sup>1</sup> Or Azī phadji bē-dinā Jazlā gon dāħtagħin.<sup>2</sup> Or Ma Jagħinā go Shamsabah Shāħħa ākhtaghūn.

Phurē Gāhiā! Thau chi maskifi zindaghē,  
 Waptagheh mardānī thaſākhān go man gaṇē.  
 Thau go dah loghā ākhto bāuṭ bīthaghē,  
 Hān Miriyā pha barātā chārī athē,  
 Tūpak dastē Umar Hān bashkāthaghē,  
 Maṇ-dilā zān ki thau mazeñ-shān mat niyē. 60  
 Tho rāj ahānē, ān thai Sultāni sar-ant,  
 Gwar manī mīrā ākhto bāuṭ bīthaghē,  
 Harchyār khundān har hamū rājān dīthaghē.  
 Khumbhi gokhānī shaghānā mārā janē,  
 Khoh phish-burē ambarānī sifat khanē!  
 Gwashtaghān gālā Gāhi, thau saharāl na-bē,  
 Mēdhira randā zir, pha Bhoimpurā khāyant,  
 Mānik haikā hon avo lajjā rikhtaghant, 65  
 Dañ phad̄h-o-phēsh-i chēd̄haghī nask oshtāthaghant.

## 4

Gāhi Gorish gushī: Kaloién Baloch gushī: Sobhār  
 phasavē dāth gushī.

Biyā O Rēlān shādhīhānī,  
 Shāh ghāzī chārawānī,  
 Majlis jawāneñ sarānī,  
 Zir manī gustār-gālān,  
 Bar gwar jang-dosten syālān,  
 Band-bozh gālān dahēnā,  
 Phasavān sar-pha-sarēnā,  
 Gondalān sērān manēnā,  
 Bar da Sobhāeñ nighoshi,  
 Oli gustārān shamoshi, 10  
 Ziri randā phirukēghā,  
 Bahr khant milkā phithēghā.  
 Chi gushān man shāirārā,  
 Dil-hariseñ sugharārā?  
 Khashi Rindānī shaghānā,  
 Yād-khan' oli jhānā.

Gosh ! Sobhā mangēhāni,  
 Daftari ē Khosaghāni.  
 Rand zurthē Makurāni,  
 Rind Lāshār dēhāni,  
 Rind Lashāri awārā, 20  
 Raftaghant azh Kēch shahrā,  
 Akhtaghant Hārin malāna,  
 Mulk mitāfā girāna,  
 Brāth yāri bahr-khanāna,  
 Bithaghūn bahr khamāna,  
 Mākhi Jatoī yagsar athūn,  
 Sīm jo-ā phado athūn,  
 Mulk shahrā nēmagh athūn.  
 Roz bahār pha thir-dārān. 30  
 Chyārakhe ma Dhādar ēthānt,  
 Sēr mā ma Khānpur ēthānt,  
 Hand ma rēj dēh ēthānt,  
 Sar go Mireñ Chākur ēthānt.  
 E manī pērā o rand-en,  
 Phutureñ Rindāni hand-en,  
 Nām ma rājān buland-en.  
 Agh tharā ētibār na bītha,  
 Khasā go chhamā na dītha,  
 Khatti kuhneñ gwar niyāthen, 40  
 Gwili shāhid khađh niyāthen;  
 Kissavāni kişsavāthānt,  
 Har khasē 'shī hanchosh athānt !  
 Mañ sahi āñ, Sobhā, khāp-khātē,  
 Nē pha rand pērowātē,  
 Sobh drapā Jawānakēghā.  
 Jūfo jhatā waṭhīyā,  
 Drogh-bandē zāhiriyā.  
 Rāst gushagh rāst riwāh-en,  
 Drogh pha imānā khatā-en, 50  
 Ar pha guittārā taiyār bē,  
 Shēđh-dēmā gawāhlyā dē,

Khattē mārā khash phē-dē.  
 Biyā azh sha'rān karār khan,  
 Oli Rindān pha phadzhā khañ,  
 Nina-wakhta kissawā khañ,  
 Sarphadjhēni pha gwarā khañ,  
 Mañ hadisān man dilā khañ.  
 Sobhā! khaptaghē azh drikh-bālāñ,  
 Thāi nighwārī shēr nālāñ, 60  
 Sunya thāi Tūvī dālāñ.  
 Zurthiyā jangeñ maniyāñ,  
 Zulm zora Sāhibiyā,  
 Phrushtaghā bē-ronaghiyā,  
 Zurthaghē mardān gēhēnā,  
 Chāndēhā juhl-khēnaghēnā,  
 Rūnghān Bādor yārāñ,  
 Sañghar lādi mazārāñ,  
 Shāñ hiliñ khohistānā,  
 Muhammad Hāñ druh-gēhānā, 70  
 Zēb Bozdārā, hilāl-ant  
 Shadday o khēs go khawāhāñ.  
 Nind-o-nyādh gwar Umarā Hāñ.  
 Hāl khārthūn hānskāri,  
 Gwar mani Sardār o Hānā,  
 Gwar mā bāuñi ki ākhta,  
 Azh thāi jangī rahēdhā,  
 Rūnghān o Kandor Bādor,  
 Shāngō Sañghar dan Siriyā,  
 Banda bāzeñ Bākhariyā, 80  
 Rāj-athant simāñ dariyā,  
 Drust khākhtaghant whazhdiliyā,  
 Gwāñkh Lēghār chariyā.  
 Phurs, Sobhā shairārā,  
 Sughar o lēkhi wātjhāra,  
 'Whāzħā' 'shī mēdhirārā,  
 Whāzħā thei dēm ma shushtē,  
 Lañkarān Jāmē ma khushtē,

Shakulā bēr shamushtē,  
 Maṅgēhī sha'r pha hisāv-ant, 90  
 Gāl pha uzhmāro kitāv-ant.  
 Majlisē ma mēravān bant,  
 Dañ nighoshān nishtaghen sat.  
 Ākhtaghen bāuṭ ki khāiyant,  
 Girdi sardārān gēhēnā,  
 Dostān cho chhamān doēnā,  
 Azh bachh-brājhān bingoēnā,  
 Shā pha bāuṭān wathiyā,  
 Lajj nēshtha pha phadhiyā,  
 Bukho-en shwāi maṅgēho shān ?  
 Khadh na khant cho ma Balochān,  
 Ākhtaghe lajjā wathiyā,  
 Khashtaghant gudr lavilān,  
 Māl madi go galimān.  
 Basth khārthant maiñ vakiñ,  
 Azh thai koṭā garhēnā,  
 Thāl mēdhīrā dir-zānaghēnā  
 Ditha go chhamān doēnā,  
 Gosh, Sobhā o niāzī,  
 Ēsh mani guftār-bāzī,  
 Thau ki guftārē kahētha 110  
 Mañ dī pha goshān sunētha  
 Tūpaka-dānga gānētha,  
 Chi ma shānā sar-ākhita ?  
 Phursē Sarelārā wathiyā,  
 Jawānaka bē-āmilēna,  
 Bakhmal o bor go khawāhān,  
 Dāthaghen maiñ Umarā-Hān,  
 Hān Balochānā Nawāvā,  
 Nukari bokhta-ish thānā, 120

<sup>1</sup> Note the use of the verbs *kahag* and *sunagh*, borrowed from the Urdu *kahnā* and *sunna*, to say and to hear. Cf. also *tahētha* (l. 77), a past form from the root of the Hind. *tahnā*, to remain. None of these verbs have been generally adopted in Balochi.

Dātha Hoten Jawānakārā,  
 Pholathī oli banindān,  
 Bithaghē bāuṭ go Rindān,  
 Khoh phish-bureñ nihengān,  
 Phish phara khohā shaghān nēst !

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## XXXIV.

## SINAMAN-SHAR'.

Nishto shorā guzārān  
     mañ gwar shāhen Mālikā,  
 Tērumi<sup>1</sup> san maroshi  
     pardavā rakhi Hudhā,  
 Gosh, thau Mir Hān Malūken  
     thau mani guptāraghā,  
 Mañ gushān rāsten havarē  
     thau ma-ranj-ē mañ dilā,  
 Shāhīrī mirāt mārā  
     lahrī ātka maín dilā,  
 Yabarē hoten Haviv Khān  
     dost-ath-ish har-khasā.  
 Zar māl be-kiyāsā  
     ash thau gwar bāz burthā,  
 Niñ Haviv Khān na gindān  
     mañ ma Mirā dēravā.  
 Zahranen hoten Haviv Khān  
     chukh Soriyā sarā,  
 Yabarē dosti bāz-ath  
     go hamē khatū-galā ;  
 Gozhd gamdim bē-kiyāsā,  
     thau dātha ma khaṭ sarā.  
 Dostihā brāthē hamēsh-ath,  
     dubarā thai bagi jathā,

10

<sup>1</sup> Note the use of the corrupt form 'tērumi' for 'thirteenth,' instead of 'tēsātum.'

Niyatā phushtē murādē,  
     bahr khuthai go bandaghā.  
 Brāhimo hoten Phathēhān,  
     nishta thai loghā gwarā,  
     Nēn tha lēravē dānī dātha,  
     wa' pha khushlēn dilā.  
 Ma nishto hairān loṭūn  
     pha thai haisi sarā,  
 Thaī duzbman jauren hasaddi,  
     ān khafant soren zirā;  
 Nangaren Sohari jant-ish  
     wa' pha sav-zen nēzagħā;  
 Dallan o Miren Salēm Khān,  
     bātħa hairāni thalā,  
 Allanā gwar Shāh Mēhrān,  
     ān khisānen qānēā,  
 Thai khawān lohēnā chārīth  
     Pirān kullā sarwarā.  
 Sindhuri thēghā thaīyēn,  
     hukmen Makhdūm Sāhivā,  
 Yālli dastē phusht-e  
     bitaghē kullā sawā.  
 Thaī rauzā o bhaṭṭi balaghen  
     bāng'havā dañ begahā,  
 Guzhnagho bāzen shudħlyā  
     Nindan Mirā dēravā;  
 Gosh thau, Mir Hān, malūken,  
     samajh ma mauzhānē dila.  
 Nind, ma loghā khush bi,  
     odh ma Miri daptarā,  
 Tha khanē ald-o-sharāyān,  
     wa' phara main khudħā,  
 Bil-dai drogh o libāsān,  
     ālimā pharāmagħā.  
 Drogh pha imānā khatā-en,  
     barkatē hēchū niyā,

20

30

Tērumi san en maroshi,  
     jūfawā pāsānava.  
 Brāthā go brāthā dī jangeñ,  
     māl milkāni sarā.  
 Sāhibi dītha Phiringi  
     o hayā hēchī niyā,  
 Trān khuthā Sindhā gēhēnā,  
     hamē sardār-galā,  
 Drāhi bastha phā gēhiyā,  
     ba-ravūn avur Rājanpurā,  
 Dītha jalsa Sāhivāni,  
     cho ki dītha har-khasā.  
 Sāhivān dāthā salāhē,  
     bī hamē sardār-galā,  
 'Imbarā rawūnī ma khohā,  
     dauravō Phailāwaghā,  
 Ghoravān gard o gawāren,  
     burz avo miskeñ Shamā,  
 Lēravo-galā bahāghant,  
     jahlā thañkhāni dafā.      40  
 Sinaman Burjāeh jindā  
     khol thēghā bērathā,  
 Jahlā dañ Syāhāf shahrān,  
     burz dañ Kāhān Bārkhavā.  
 An nareñ mādhangh khuthaghān  
     chapparoñ yabarā,  
 Gartho Sāhiv dī khākhtan,  
     jahlā ma Sindhā bunā.  
 Naukarī bāz dāthā,  
     bī hawān sardār-galā.  
 Duz khāyan' giptaghīyā,  
     daur azh shahr chitarā,  
 Burzā zha phullen Mariyā,  
     azh Bugti phalavā,  
 Ma man! aghl o dihānā,  
     azh mulkā shuthā.      48

## XXXV.

Another poem on the same subject in the Jatki dialect of Western Panjab.

Karāī yād pāk parwar kuṇ,  
 Sakhi sardār Sāhib kuṇ.  
 Sunnāp sarkār āwanda,  
 Thiā rūh khush abhāwanda,  
 Firingī urda bāhanḍā,  
 Bāghī de burz dāhanḍā,  
 Paryāki kilē udāwanda,  
 Fatāh kar sob chāwanda.  
 Mēdā hī mulk dā zilā,  
 Kiti Sinaman thiwis bhalā, 10  
 Dushman kuṇ mārkār qhilā,  
 Vañjas thi hosh phophilā,  
 Na hosī mulk vijh gilā,  
 Kiyāmi muhkamē zilā.  
 Chittī kar Burs nē pathī,  
 Parheā Sinaman agon ditti,  
 Pahārañ kar yakē badhī,  
 Laran̄ kuṇ sauñ unheñ kađhī.  
 Kāwaṛ-kar josh nāl uṭhī,  
 Kitus chā kūch Dērē tē, 20  
 'Isē phulāñ dī sērē tē,  
 Vēsāñ main mulk daurē tē  
 Ajab Syāhāf phērē tē,  
 Dēsāñ sēk zērē tē,  
 Lañāñ maidān ghērē tē.'  
 Jitehai shahr i Rājanpur,  
 Charheā lashkar taiyāri kar,  
 Pushākāñ joṛ-kar sambhar,  
 Thiā Sinaman aguṇ bahāzar,  
 Turē ghorā bahuṇ rāh-bar, 30  
 Arab dā bahuṇ zorāwar,

Hulcm kuñ kar puchhan nokar,  
 Bahādur shēr Haidar Khān,  
 Charheā sangat Mazāran Khān,  
 Lēghāriyā Jamālan Khān,  
 Buzdārān Nūr Muhammad Khān,  
 Ajab ṭolā Sikandar Khān,  
 Sakhi dātār Miran Khān,  
 Adālat nēk Imām Bakhs̄h Khān.  
 Sāhib dē nēk-nāmī dā, 40  
 Suneā khalkat jihāni dā,  
 Aguñ hā Rūm Shāmī dā,  
 Tēdā lashkar kiyāmī dā.  
 Lareñ shamshēr zahmī dā,  
 Rahē har thē hukāmī dā.  
 Aql hañ bahuñ fahmī dā,  
 Mujonis urd do akkhar,  
 Sāhibe Green dā lashkar;  
 Thēin-i yak-jāh do othar, 50  
 Misāl i drakht jūn chapar;  
 Karē kharkā zamīn kappar.  
 Latthe Syāhāf tambū kar,  
 Ghulāmē Murtaza mashar.  
 Atē nahiñ khus̄t rast<sup>1</sup> pānī dā,  
 Barūdē tosdāñi dā,  
 Thilhin galē haiwānī dā,  
 Vahe jo mauzh pānī dā,  
 Sunañ kanē, na sānī thā,  
 Sāhib hē daur mānī dā,  
 Atē geñē urd pahārān chārh, 60  
 Bānācas rāb saṛakāñ ghaṛ,  
 Pañtheas kāshid ki 'Tuñ ā-par,  
 Latthā maidān vich jākar,  
 Nisāl mulk vich pākar.'  
 Atē charheā Ghazān ā-mileā,  
 Pihchān te urd phir valeā.

<sup>1</sup> For road.

Duhain te tofakān chaleā,  
Phirin shihan vāngeñ kallhā,  
Na dēvē matt koi valā.  
Hamē sarkār uzhmātā,<sup>1</sup> 70  
Jihān draushī zhī dākārā,  
Tāmām mulkē dañ Kandahārā,  
Adālat biaghen darbārā,  
Hazūri burzī sarkārā,  
Ton hē Sāhib kamānāñ dā,  
Ton hē Sāhib samānāñ dā,  
Ton hē Sāhib jawānāñ dā,  
Uchchā jū roh bānāñ dā,  
Jithe baithen nishāñ alā!  
Hun muridāñ Shāh Kalandar dā, 80  
Buleā mañi sifat andar dā,  
Mēhtar Isā paighambar dā  
Dittus thēlē sakħāwat dā,  
Khāwind sabh roz-jangar dā. 84

## XXXVI.

## NAWĀB JAMĀL KHĀN WAFĀT SHĀR.

Panjū Bangulāñi gushi: Jamāl Hān Lēghāri wafatā  
gushi: durr-hadisen Baloch gushi.

Hazrat Sohrān Rusūlā yād khanāñ,  
Yād khanāñ Pirā, phalavā shāhighā girāñ,  
Mañi dī go pāken Khāmdā<sup>2</sup> ardāse khanāñ,  
Loṭho imān bachh go shir diḍhaghāñ.  
Bashk gunāhāñ mā'fs khanē kullen bandaghāñ,  
Sēnzdahmī sameñ ummatē khotāeñ zawāñ,  
Jūso ē jhateñ droheñ pha din-brādharañ.  
Phar dasā imān loṭha Shāher Qādirā,  
Do jihān mār bashkah pha rāzikhēñ dilā.  
Mālikā ardāse khuthē Jāmē Shāhārā, 10

<sup>1</sup> The five lines 70 to 74 are in Balochi.<sup>2</sup> For Khāwindā.

Saidh auliya rāh sakhi anhi bā churā.  
 Zir guptārān, gushindaeñ langavān,  
 Saz-khanē tārān sarodh dambiravān,  
 Barē ma Chotīa, biashkhunē Léghāri jawān.  
 Mir Jamāl-Hānē nēkhio tārisān khanān,  
 Rung'han Bādor dan Siri o Mithāwanā,  
 Khohe Pāthānē Bārkhwān ganjē Nāharān.  
 E Jamāl Hān takht sāighā am-jihān  
 Pha karēzāen khashaghā Rabb kuzratā,  
 Dan jihān asten nashk, ishti pha kissavān.  
 Mir Jamāl-Hānā Tagyā-Hānā trān khuthai,  
 Las Léghāri jumla kullān gwān'-jathai,  
 Nishtagheñ mardān ash phadhighā mokal khuthai,  
 Suhr sonā zar chāndiē ladithai,  
 Āg-butān pha samundrān pand khuthai,  
 Nokhsareñ nokhān mizilān jāhi phujithai,  
 Hajj darbār wa' sharif ziarat khuthai,  
 Jān chi dukhān gunāhān āja khuthai,  
 Do-hazār rupia maulbārā bashkathai,  
 Whazhdil o whashi pha phadhi randā pand khuthai,  
 Vāg muhāna naukarān bēri chikthaghē,  
 Si hazār rūpiā azh Jamāl-Hānā kharch athē,  
 Leravo lokān Dēravā ákhto khēn khuthē.  
 Murshido Pirān Tagyā Shāhā rakhithē,  
 Mā Baloch wārā nāghumā burj drākhuthē,  
 Rindo Hindustān hākimē mulkē jar-khuthē.  
 Pha Jamāl-Hānā kull Balochān armān khuthē,  
 Walharen mardē go wathī toliē burtha,  
 Haddiāni Jāro go jhānjhā tah-dilē:  
 Wadī Hudjhū-pākā Khāmdār hañcho bhaw-athē,  
 Mir Jamāl-Hānā thangaveñ joē dahmathē,  
 Phurs bē-pholā phar bihisht-rāh shuthē,  
 Hazratē dimān ma kachēhriā nyādh khuthē.  
 Jannat bāghān nīn bunā hirān sāh khuthē.  
 Saidh, auliya o mominān shā 'arz khuthē,  
 Mir Jamāl-Hān bihishten Chōp phujithē,

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Kull Lēghārā wa hakimān dārū khuthēn,  
 Rabb mēhr bī, Jamāl-Hān chī dhaki bachiθēn.  
 Allāh bē-niyāzēn, sak o zorāk̄h o 'ālimeñ,  
 Kār thai jawān-añ, thars pha hēch khasē miyāl,      50  
 Jamāl-Hān bānd-bozhē, Sardār dañ Choṭiā niyāl.  
 Asteñ wad̄h druāhē, kūraveñ roshān odhar-ē.  
 Hukm Allāh Arzailār dēm-diye,

'Mir Jamāl-Hān gwād̄h girain, kotā barē,  
 Thangaveñ brathānī salāh dir-ē khanē.'  
 Banda bār zireñ, har ki tho chakhā khanē,  
 Mēhr-dawā go āingo phad̄hīghān hairā khanē,  
 Jamāl-Hān rājāc ummatā khākht-i pha salām,  
 Zahrān khūni bokhtān chī hākimān,  
 Iklāsān gēshtar pha Rindī majlisān,      60  
 Man vaisākhā hand niyath murd o mād̄hīnān,  
 Nangar bhaṭṭī chalaghathī-i rosh o shafān,  
 Rozdar thaī bāz-eñ, muhr ma hingen kāghazān,  
 Suhvī suwālār bashkaghathī bor lējavān.  
 Malkamīth nēli, ākhīrā bārth jawain sarān,  
 Bādshāhān, saidh, auliyā o momimān,  
 Khāmdār khārān tobah-ē chi bāzen barān,  
 Thangaveñ bachhān khard ki ārisen phithān.  
 Mālikār ardāsē khutha malkh-phrishtaghān,  
 Mir Jamāl-Hān nyāsthāi ma takhtāni sara,      70  
 Jhal nishtēn, thūl go lāleñ manjavān,  
 Sakhal o shir dāthēnān zāreñ kadahān.  
 Choṭi sighi-eñ pha Jamāl Hān droshamā.  
 Er'geñ ya khārē khuthēn pāken Khāmdā,  
 Mir Jamāl-Hān bishtēn o gardēnθi-i phad̄hā,  
 Biākhtēn Choṭiā thango sonā kanēhār,  
 Dol o sharnā-eñ vajitheñ siri nau-bahār,  
 Khān Jamāl-Hānā basthēnān miri hathyār,  
 Hinkagheñ aspān, tīlhīthēn borāeñ khurā,  
 Jamāl-Hān sūbāc maushareñ, Choṭi-mazār;      80  
 Sadh-barān shābāsheñ thaī sohnāeñ chirā,  
 Go syālān syāli khutho gwazēnthai thurā;

Wadh go Angrēzān nishta ma kursi sarā,  
 Khaith-o hakīmī philavenī roshāneñ sharā'.  
 Ākhta awāzē azh Hudhāi Rabb darā,  
 'Biyārē Jamāl Hān, kullen Lēghār mastharā,  
 Hand-e jorainē ma bibisht jo sarā.'  
 Thāngaven shāghē aditha lālen Sarwarā,  
 Tuba sāh phar Jamāl-Hān jhūtaghā,  
 Turk Durrāni asten mulk bādshāh,  
 Yār o dosti go Imām Bakhs̄h ē gēshtarā, 50  
 Sangat o brāthī Rojhān Khānē wāzħā,  
 Kāghaz o patr ākhta chi direñ ulkahā,  
 Āgra, Dilli, Nandānā, Lāhor dēhā,  
 Go Jamāl-Hān Sāhibān mēhr-du'ā,  
 Thāj hukm rājā wadh dañ Angrēz daptarā.  
 Thurs Jamāl-Hān azh har-khaṣe handā karār,  
 Duzhmaneñ mard saigh, tafsīth-ish dīghār,  
 Chi zāt-sardār uttam ma Choṭi Nawāb,  
 Thēkhtaghen khārčh dastē pha māl jēnaghā, 100  
 Lāndaven khosheñ phandarān, mēsh o buzā,  
 Pha sakħawat għat niyāi 'Ali għarā,  
 Jatharān dosħe, gēshtar jāndar dān-kār,  
 Thālān katāren thāngaven makalāen bunā.  
 Lānghavān khārthān sar-rēsh uchalā,  
 Sathān dimānē ma Jamāl-Hān qērvā,  
 Duzhmao dost palīħanti chandi hazār,  
 Khosagh, Buzdār, Lund, go thālien sharif,  
 Gorchānt, Khētrān o nawānī Matīgh,  
 Las Zarkānī, Drīshak bhāji rali, 110  
 E barāt-wār ant druh Jamāl-Hān zāhīn.  
 Rāst gushagh jawān-en, khaṣe pha imānā kahi,  
 Har khas muhtāj go Jamāl-Hān sadh bari,  
 Kūraveñ gwandeñ mizil-en, gwāth-e guzi,  
 Khāi hawān wakhtā ki banda sudh na bi,  
 Ummatā zāmineñ Rusūl Muhammad Nabī,  
 Muddato jugān mausimān chot bān, larī.  
 Ji Jamāl-Hān āsrā handā har-khasi,

Go Jamāl-Hānā nishtaghant chandē gharib,  
 Roz chittien bāz khamen-i pha nasib. 120  
 Bē gumānā ākhta drohāen Arzāl,  
 Go Jamāl-Hān dāshṭai rājāen amir,  
 Sāh pharāhiān ākhīrā jagā ilaghi.  
 Mir Jamāl-Hān lak-barān kalima bā nasib,  
 Whazh-gusheū Sobhā maiān risālate gon-barē,  
 Bāngahē suhvī phārphugh-dārā sāz-khanē,  
 Ma Amiraen daptarā guptārā gushē.  
 Bar ma Chotīā, Muhammad-Hān Khānā sar-khanē,  
 Ya-nadhar rājā gindē phāgh-wāzhabhē.  
 Ma-bunā Rindē phāgh Rusūlā bashkāthaghē. 130  
 Khoh-suhiā hākimā ikbāl dāthaghē.  
 Biyāithē! Mahairā! Rāj dīr-ginden Muhammad-Hān;  
 Thāi khamān sakeū charītho ishta murshidān,  
 Kādir shērā, Din Panāh o paighambarān,  
 Shāirā gāl pholītho, khashto ma Qurān,  
 Ma hawān suwāl 'arz khuthō go phanjen tanān.  
 Muhammad-Hān Khānar thangaven bachhā dā Qurān!  
 Mahl-māriā jhūti ma shāgheū gwānzaghā!  
 Gāl main āmī bān barkatē shams-putravān.  
 Yā Hudhā biyātī khokhar, āfbandē jhirān. 140  
 Allāh lak-pālen biyātī humboen jiharān;  
 Mausimā biyātī gwarthaish Choṭī naghor;  
 Dā daryā challa machathaghen phul banwar.  
 Akul samjhā shāirē kī rāsteh hawar.  
 Nür-Ahmad-Hānā, rāj durr-kileū shēr-nar,  
 Gāl ma-bar mardē chi Allāniā ban' zabar,  
 Ākhtaghēn mārdān bāz ma Chotīā kadār,  
 Jhēraven syāli Nür-Ahmad-Hān sobh-sar.  
 Dēh chān phulē duzhamānān bhorēnthal saghar.  
 Raj sardāren, go amirān zēb o phar, 150  
 Dāthaghēn dostī Khāmdā kī nēkhen nadhar.  
 Tagyā-Hāne nekh-duā-en gālān gushān,  
 Go wathī bachhān biyāithē hairān pahān,  
 Ya-thalēn tāzi sanjathī malshānī bīhān,

Nughrāēn sanjān go banātān bakhmalā.  
 Shahr Sēhwān Jive Lāl khāithē wāhirā,  
 Sarfarāz biyāithē ma kachēhri daptarā,  
 Mān-khāī rājē Muhammad-Hān, Nūr-Ahmad-Hān,  
 Mashareñ dānā Tagyā o Dīn-Muhammad-Hān,  
 Yak-āptiyā dost-dār chī dīdhaghān.  
 Mizilen gwanden shāhiyār jamin shaī,  
 Nāmē Allāh hardumē mār-en bandaghi,  
 Nēn mañ paṛheān, nēn namāzī rosh bī!

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PART III.

ROMANTIC BALLADS.

XXXVII.

LĒLĀ MAJNĀ

Bambori nighor humboen,  
Nodhān raghām gwarithān,  
Dor phur-ant o amrēzān.  
Lēlān zirī kadahe mētāeghā,  
Ro' dañ shakalen nokh-āfā ;  
Nindith o mushī malgorān,  
Zhinga khant avr khozagħ sara.  
Ro' dañ goragħen chyār-kulā,  
Logħ kambalān l-ejtēni.  
Dastā jant avr barziyā,  
Khashi nugħraen addēnē,  
Miri zān sara ēr-khant,  
Hiri droshamāna gindi ;  
Whash hēminiyā nind.  
Kulārā dari ā bandi.  
Majnāen faqir charānā,  
Ditħha Lēlavā l-lēnā.  
Gwashta Lēlavā l-lēnā,  
‘Tharā bashkūn l-eravān lokēnā,  
Tāxiān kalati-gosħenā,  
Bil mani ulkahā miskēnā,’  
—Pha hamē gushtanā għal-egħā,  
Majnāen jawib tharēnha,

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'Na zirān lēravān lokenā,  
 Na tāziān kalam-goshēnā,  
 Na khilān ulkahā miskēnā.'  
 —Pha hamē gushtanā gāleghā,  
 Zahr-khutha Lēlavā lälēnā,  
 Māth ki Lēlavē jhērāna,  
 'E di 'ashiken warnā-en,  
 Asten sadariyāen jawānen!  
 Biyārē kāthulā jaurēnā,  
 Shamēna khanūn ma tāsā.'  
 Suhvi zurthagħā dāiyā,  
Odh gwar 'ashiken Majnāyā.  
 Gipto kāthulā ting dāthai,  
 Gwashtai 'Dāt, ki ravē dān odhā,  
Odh gwar Lēlavā lälēnā,  
 Gokhāni dahi rodh-mādheṇ,  
 Phar mā Lēlavā shastātha,  
 Jaldī kadahē duhmi biyār.' 40  
 —Pha hamē gushtanā gālēghā,  
 Zahr-khutha Lēlavā lälēnā;  
 Māth ki Lēlavē jhērāna,  
 Jogi lojithān dēsāni,  
 Syāh-mār giptaghan barrāni.  
 Shamēna khutha ma tāsā.  
 Suhvi zurthagħā dāiyā,  
 Jaur ma kadahā larzāna,  
 Syāh-māri saghar juzāna,  
Odh gwar 'ashiken Majnāyā;  
 Gipto kāthulā ting-dāthai,  
 Gwashtai 'Dāt, ki ravē dān odhā,  
Odh gwar Lēlavā lälēnā,  
 Ahdh-en, maigh-o-thai mēlo bī,  
 Jaureñ muhikmaē pēch-en.' 50  
 —Pha hamē gushtanā gālēghā,  
 Zahr-khutha Lēlavā lälēnā.  
 Māth ki Lēlavē jhērāna,

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- Ashtāñi khuthai jatāñrā,  
 Lokāñ pha shañi katārāñ,  
 Shēdhā lađithai māldārāñ,  
 Bag goramāñi sāngā.  
 Majnāen faqīrā raptā,  
 Dast go chīravāñ hingoeghāñ.  
 'Dūr bāsh' khuthai bingārā  
 Majnāen faqīr oshtāthai,  
 Chonāñ hushkanen dār bītha  
 Valāñ wur-sarā sāh bītha,  
 Bāñzāñi shikār-jāh bītha.  
 Roshē laditha māldārāñ,  
 Khākhtāñ dan binindi jāhā,  
 Batāro shutha chārāna,  
 Dārā gudaghā rozgārā,  
 Mundē dīthai sarkandē,  
 Pholātī thasār dinjēnthaī.  
 Awāz ākhtaghā ān bundā ;  
     'Bundē man niyāñ, batāro,  
     Man di 'ashiken Majnāyāñ,  
     'Ishk Lēlavā oshtāthāñ.'  
 —Pha hamē gushtanā gālēghā  
 Batāro shutha larzāna,  
 Dandāñ ma dafā karkāna,  
 Odh gwar Lēlavā lālenā.  
 Gwashtai 'Mā thai dost dītha,  
     Chonāñ hushkanen dār bītha,  
     Valāñ wur-sarā sāh bītha,  
     Bāñzāñi shikār-jāh bītha.'  
 —Pha hamē gushtanā gālēghā,  
 Shārā phalawā srēn basthai,  
 Phāđh-mozhagh phirēnthaī ;  
 Nokh-moreñ gwarāñ dārāna,  
 Odh gwar 'ashiken Majnāyā,  
 Valāñ wur-sarā sindāna ;  
 Dēmā gāl-khutha Majnāyā,

• Valan-ūn ma-sin, O jāni,  
 Ash tho nekiēn valānī.  
 Shabī chhilayē dépānan,  
 Roshā cho shamēnā sāyan.  
 Tha ma dostānī dil o thaukhān-ē,      100  
 Khat o mēhvāl o baufān-ē.<sup>1</sup>

## XXXVIII.

## BĪVARAGH SHA'R.

Sāmīnā gwārīthī Soriyā doēna,  
 Bahir potavān gwār pha-gwārēnān,  
 Sawāhā bāng'babē mā phādh khāyān,  
 Janē khāi azh mano dēmā rodhāna,  
 Doen sar khosaghān chāpā janānā.  
 Travokhen mādhen-i khandiān dēanā,  
 Doen chham-khadhaen āsi balānā,  
 Sarā phonzē ki shai thēghēn bahokhen,  
 Bisat azh 'āshik jānā guzokhen,  
 Manē lohār bān wado dēokhen,      10  
 Ma-khan gudh-shodh hamē qorān talēnā,  
 Sohāg maigh bēgahā wath af khāyān  
 Manān do nēsteñ, o bānukh janānī,  
 Manān bhā nēn thai jān-gudhāni.  
 Tharā-en path o khāno āvrēshamāni.  
 Bihishtā bāth thai māthi makkahāni,  
 Tharā paidā khutha bānukh janānī!  
 Biyā, O Pir-Wālī, lori, muzhāni.  
 Biyā o zir mani sha'r rallyā,  
 Gushē odhā ki Grānāz nigoshi,      20  
 Dunyāl raptaghath kūragh duroshi,  
 Nawān man kūravā mārī shamoshi.  
 Main dil joritha dīlā thaiyā,  
 Thau bai 'āshkalo patti charokhen,  
 Manē topchi bān pahnādh girokhen,

Thau bai bahrani tāzī tbashokhen,  
 Manē avzar bān chābuk janokhen,  
 Thau phul-ē ki ma-patjā rudhokhen,  
 Mañ bēnagh-mahishk dam-dam khanokhen,  
 Hamo phul sarā wās girokhen.

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Ma khākhtān bolakē haikā wathiyā,  
 Ba-gindān Ahmad-Hānā khaviyā,  
 Ravān mān Phabēn o Bhānī jhokā,  
 Mañ shastān mahramē bātiniyā,  
 Khanē mālūm mani hanjen pariyyā.  
 Dā mundri go hasā mani galiyā,  
 Gwareñ tāwiz go zareñ hataliyā.  
 Phulūhā chāpē ma savzen jhuriyā,  
 Banāti pab-shēfān bakhmaliyā.

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Rodhāna biyāith dañ dilā maniyā,  
 Shalāna biyāith cho māhē chyārdahiya,  
 Binindūn naukh sālokh wazh-diliyā.  
 Manān sai pās nyāmā zyādahiya,  
 Khuthāun mokal wathī hanjen pariyyā.  
 Gulē ānzī trafoz trīñz bīthaghiyā,  
 Khafant-i narmaghen jighā wathiyā.

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## XXXIX.

I.

## MĪRĀN SHAAR.

Suhvā yād khanān Sēhwānā,<sup>1</sup>  
 Bashk Lāl mani imānā,  
 Kahnē o kavot murghānī,  
 Hāl mahramē dostānī,  
 Dirēn mizilo rahiyanī.  
 Gwar thau mani minnat-ān savzen murgh,  
 Udrē azh wathī shav-drangā.

<sup>1</sup> The allusion is to the shrine of Jiwe Lāl at Sēhwān in Sindh.

Azh murghānī kamundēn khohā.  
 Biro gwar mēravā dostēghā,  
 Thau nindē manjavā rāstiyā,  
 Tharā shēfī man wathī astiyā,  
 Bārth-i man wathī chyūr-kullā,  
 Azh phireñ harraghānī drapā.  
 Thau phēshā zor ma dai murghiyā  
 Phancheñ changulān thēghēnā,  
 Ēshān thau ma jan maiñ dostañā.  
 Azh thau ya hawālē phursi,

'Kahnē, thān dēhē murghān-ē ?'

Phachē lāghar o hairān-ē ?'

Dēmā gāl-khaiē, savzeñ murgh.

'Mañ Lāhor dēhē murghān-ān,  
 Hacho lāghar o hairān-ān,  
 Mā shap pha langan o rosh pha pand  
 Mā ya patteñ shalañ khaiyān.  
 Hēch jāh ki niyath Lahri khaur,  
 Phēdhā wath na bī dosto kull,  
 Paighām gon-ath-ūn warnāye,  
 Gon-an ludanē Mirānē,  
 Rāj thañgaven hirānē.'

Bēr Bibari gāl-ākhta,

'Gwar thau maiñ minnatān, savzeñ murgh,  
 Jhatē savr-khanē, ēdhā nind,  
 Maiñ kaulī sargipt, gokhān baranth,  
 Chukhi whāv barān wasiyā ;  
 Turkī ma khavān loghārā,  
 Kashān sasātān bazēnā,  
 Bakkhalī gur o gandimā,  
 Mirzi shakalān whashēnān,  
 Zikē roghanān zardenān,  
 Gokhi shakalieñ shirā,  
 Gaj pambanē thorhiyān,  
 Ēshān bar phara Mirānā.'

Mirān rajathiyā āghto,

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Gon-atli g'hoṛava Mirēghā,  
Mir Chākur hazārī phaujān.

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## XXXIX.

2.

Sohva yād khanān Sēhwānā,  
Bashk Lāl manān īmānā,  
Kahnī kahēv murghānī,  
Hal mahram dostānī,  
Gēshtar birsarī hothānī.  
Lori zēhmarān ākhta,  
Dost dast nishānī ārtha,  
Maujdāren dil bodh ākhta,  
Kārzi bāragheh singārtha,  
Phēshi mullavo bāngā,  
Phulenī sar-mahārē shipta,  
Yak-patti shalāna khāyān,  
Ganjeñ Bēlo Nūr-wāhā.  
Jatānī bunindī jāhā.  
Kullā gorginā gāth (?)  
Dost amsaro phal chhāt,  
Jēdi amsaro lihavi,  
Shasht mardumē pha-phursē,  
Rindi bērageñ sagh bandān,  
Kull bānzārā letēnān,  
Bhauñri wās gīrth lālā,  
Shazhmāhī zēhī thālān bī,  
Rozi bā mani bālādhā,  
Barkat ilāhī jawān mardā,  
Rēlē zāhirē darbēshā.  
Diwān biyārē kalamawā.

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<sup>1</sup> The last three lines no doubt belong to No. LII., Isā and Beri, where they are given by Leech in the same form as here.

## XL.

## PĀRĀT O SHIRĒN.

Dēh o ulkahā gindānā,  
Nāmē-nām phar Shirēnā.  
Gudā gwashta Bādshāhā jindā:  
'Gwar mā sadj-manen singē ast,  
Har mar kī hamē sing phroshi,  
Dastā sir khanān Shirēnā.'

Choṭo walithā almastā,  
Rāstī khosagh o ya dastā.  
Gwashta bānukhēn Shirēnā,  
'Sing cho mominān bāthē,  
Syāheṇ sirmughi hirth bāthē,  
Dastā dor ma khan dosteghā.'

Sālēā khuthat kāmā-i,  
Sing cho mominān mom bithā,  
Syāheṇ sirmughi hirth bithā,  
Gwashta Bādshāhā jindā,  
'Zarān dēān bē-qailā,  
Suhren thaṅgavā bē-tolā,  
Ān kī 'āshikā ziyān-ārī.'

Gwashta harraghei randiyā,  
'Maṇ zarān girān bē-qailā,  
Suhren thaṅgavā bē-tolā,  
Maṇ hamē 'āshik ziyān-ārān.'

Nūl alopān janāna ākhta,  
Ākhta daṇ hamē Pārātā,  
'Bachak! armān-en thai dukhāni,  
Thau sālēā khutha kāmā-i,  
Ya-roshē na dīthāē dīdār,  
Shirēn bānukhēn ziyān-bithā,  
Saughan Khāwindēghā dīthā.'

Pārāt bāngohā ziyān-bithā,  
Āf ma dobaren sār' bithā,

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Zurtha-ish hamo kāndhiān,	
Māri bunā gwāzēntha.	
Gwashta bānukehēn Shīrēnā :	
'Dāi, pholā khañ azh kāndhiān, Paṭēla chi khasē gon-en.'	
Kāndhiān jawāv tharēntha,	
'Pārāt banguleñ ziyān-bit̄ha.'	
Dāi gwān'jatha Shīrēnā,	40
'Dāi, shodh mani malgorān, Mā burzā tokh-deān chūniyān, Mā pha 'ashikā thuniyān.'	
Gwashta khēghadheh dātyā,	
'Pārāt ma-bunā drākhān-en, Sind nishtagheh Jaghdāl-en.'	
Gwashta bānukehēn Shīrēnā,	
'Dāi, thau ma-khañ ē tātā, 'Āshiq na-pholān zātā.'	
Shīrēn bānukehēn ziyān-bit̄ha,	50
Saughan Khāwindēghā dītha,	
Dēmi ān-jihān mēlā bī.	52

## XLI.

## DOSTĒN O SHĪRĒN.

Dostēn nām Rinde ath ki sāng bit̄hiyath go Lāl-Hān jinkh ki Shīrēn nām ath-i. Hardo, Dostēn di Shīrēn fārsi 'ilm parhīthaghant. Roshē Turk akhto mānṛīghta Rindāni halkā, khardē mard khushtai, Dostēn giptai, yakhē thi mard dī gon-gipto kaiz khuthaghant-i, Arand shahr ārtho. Hamēdhā kaiz bit̄hiyā bāzeñ sāl gwasthaghant. Phadh Shīrēn māth-phithān sāng khuthai thi Rindēa go, ki ānhī nām di Dostēn ath. Guḍā Shīrēn sha're jatho kāghadhā likhtho Dostēn nēghā shasthāthai; faqirēa ārtho Dostēnār dāthā. Guḍā biāna ān Turk, ki hamodhā Humāū phalawā häkim ath, Dostēn wathi galagh

chakhā galphān khuthā, guḍā khdmat khanāna mazaen galphān dozwāh bīthā, do khuragh dāthaghant ki 'ēshān sāmbh, sakiyā sāmbh-ish.' Mādhin ki chyār sāl bīthaghant, guḍā zēn bastha-ish. Dostēn hawān Rind ki sangat ath-i juzsintha charaintha hoshēnaghā pha. Hawān rosh ki Turk ānhī nēl bokhtaghant. Dostēn-azh kanl giptaī ki 'likānā na rawān, ash tho mokalainān guḍā rawān.' Hawān doen mādhin hoshēnho thahithaghant, guḍā 'Id rosh ākhta, galagh-thāshi khuthā Turkā, guḍā Dostēnār gwashtai ki 'Tharā mokaleñ, shawā doen baroēth, mādhinān thāshē.' Guḍā Dostēnā phol-khuthā ki 'Mār mokal-en?' Hākimā gwashta 'Hau, shawār mokal-en.' Guḍā shutho ān doen mardān bukhto galagh ishta, nūn ki thāshāna ḥikhtā hākim nazikhā gwashtai, 'Hākim t mār mokal-en, mā nūn ravaghānūn,' guḍā gur-khuthā. Hākimā phauzhār hukm dātha ki 'Mailēth-i! girēth-i! khushēth-i'; rikhta-i urd pha-dimā. Ān-mar Chhāchar dagā shutha: Tobavā 'sh-āndēmā nilen mādhinē khapto murtha, 'shān roshā phadħā ān hand nām Nīl Lakri bīthā, dān nām hamēsh-en-i Dēmā Bhūrā-phushtū hawān roshē bhūrāen naryān khapto murtha. Guḍā Nīlā-khundā, Phailāwagh shēri phalawā, hamodħā ya nilāen naryān trakitho murtha. Har hand nām 'sh-ān wakħtā phakhā bitho shutha.

Guḍā azh Phailāwaghā urd gartho phadħā shutha. Dostēn dohmi Rind dī Narimukhā rasithaghant ki logh hamodħā ath-i. Bēgħā ki hamodħā rasitho darkaptagħant, ya chħoravā gindant gwarakhān chārainagħen, grēghā dī asten. Dostēnā phol-khuthā ki 'Chħoro, pharċe grēghāe?' Gwashtai 'Mañ brāth shutho kaiz bīthā dēri-dāni, ānhiyā nokħe ath, thi yakheār dātha-ish, marosħi sir biagħen-i, mañ phawānkħā grēghān.' Phursitha-ish 'Chħoro, thai brāth nām khai ath?' Chħoravā gwasħra 'Mañ brāth nām Dostēn ath.' Gwashtai 'Tha grē na, thai brāthā Huqbā khāri.' Phol-khuthai ash hawān chħoravā 'Sir ki khanagħen bawān halik hakhū-en?'

Hand dasithāi, hakalāna shutho hamodhā ditha-ish ki  
sir chalaghen, guđā hamodhā sir-manhā bi-khaptaghant.  
Rindān phol-khutha 'Shawā khai-ēth?' Dostēnā gwashta  
'Mā Domb-ūn.' Phol-khutha-ish 'Shawā sha'rān chīe  
zānē?'

Dostēnā gwashta 'Sakiyā zānūn, mā Domb-ūn, dambiro  
biyare guđā sha'rān gushān.' Dambiro ārtho dāthaish.  
Dostēnā guđā hawān sha'r zurtho jatha ki Shirēnā kāghadī  
lāfā shastāthaghant. Sha'r hamēsh-en ki gwashtai.

Zangi manī bađero,  
Gwaharām manī jām o bēl,  
Whāntkār shihaneñ shāhiyē,  
Ludhokhen khasha vēliyā.

Saughan pha thai rishānā,  
Nokhen akhtaghen masānā,  
Sigh-en gor-khusheñ syāhārā.  
Āfā na wārth bāhnēghā,  
Kikh o karjalān Sindhēghā.  
Loti bāhirān dashtēghā,  
Loti wadh-mahāren jidhān,  
Phitokh dasā mādjh-gorān,  
Dori phur kumāren āfā.  
Suti phuri khalāvān,  
Whāvā kālarā nelān,  
Maywāri jauān zivirēnān.

Mardē azh Hurāsān akhita,  
Lēghār chādar o humboen,  
Bār rodhanāni gon-ath-i,  
Hurjin maidheñ bhangāni,  
Sarbār kandahāri misk-ant.  
Phaighām gon-ath-i Rindāni,  
Tahikiken salām Shirēnē.  
—Nođhān shañz-jathā<sup>1</sup> Konārā,  
Dashko dāmanā Mungāchar,

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<sup>1</sup> Or gwāntheqban.

Saniyā naghor humboē.  
 Dor phurantī, amrēzan,  
 Larzant<sup>1</sup> cho gwanānī thākhān,  
 Chotant cho kawāndī boghān.

Lađī mān-chatha māldārān,  
 Mēshi buzī whāntkārān,  
 Mezhdār Sahāk bachhān,<sup>2</sup>  
 Bumbār basthaghan bānukhān,  
 Sarbār lārīthan gwānēchān,<sup>3</sup>  
 Bhaunar<sup>4</sup> khandagho Nagāhū.  
 Khondān<sup>5</sup> phrushtaghān zardoān,  
 Lokān go srafen<sup>6</sup> katarān,  
 Khādān go himāren phādhān.  
 Mēsh azh draninā sér khān,  
 Buz azh gwārighā lāl-phulā,  
 Rind azh maidheñ gandimā,  
 Pahnwāl azh pānīr-ponchā,  
 Lahrī azh gwan-photākhā.<sup>7</sup>

Shirēnā jatha srāđhen kull,  
 Ma Narmukh gēaven rējā,  
 Gwān-janth dil-saren dāiyā,  
 Ziri kadahē mētēi,  
 Ro<sup>8</sup> dañ shakaleñ nokh-āfā,  
 Randith mushith malgorān,<sup>9</sup>  
 Khāithī dañ wathī chyār-kullā,<sup>10</sup>  
 Kullā dariyā bandith,  
 Shiskant thaghārd, nishtēnθ-i,  
 Jhul phalawā lētēni.  
 Dast janth avr barziyā,

<sup>1</sup> Or drafshant.

<sup>2</sup> Or yārān.

<sup>3</sup> Or Sarmā gipughān lārēkhān.

<sup>4</sup> Or Mol.

<sup>5</sup> Or go phādjān.

<sup>6</sup> Or pha shavī.

<sup>7</sup> These five lines (39-43) occur only in the Shambānī version, and are inserted between lines 45 and 46, where they are evidently an interruption of the sense.

<sup>8</sup> Or Malgor shusthaghēñ mahilā.

<sup>9</sup> Or Biyāth ser-murāden kullā.

Khashi nughraen ādēnā,  
 Phulen zān sarā ēr-khant,<sup>1</sup>  
 Gindi azh wath o gonāsa,<sup>2</sup>  
 Grēgh khanth humāren chhamā,  
 Anzi rishant ma dramā,  
 Jigh sar katikā mēnān,  
 Biyānt-i gohār janiyā,<sup>3</sup> 60  
 Sharren somareñ<sup>4</sup> chhil o chyār,  
 Biyāyant o gwarā ēr-nindant,  
 Shār phalawā lētēni.  
 Phursant-i dilā o hālā.

\* Pharchē khunalat khoṛ-dēmā,  
 Suhrēn man makho nilānā,  
 Brīkh thai bambaveñ dañzenān,<sup>5</sup>  
 Thai chham-kadahen añzēnān?  
 Grēgh bith,<sup>6</sup> janān tēlān̄ dāth,<sup>7</sup> 70  
 \* Dir bith, o janān, jawānē nā,  
 Dir bith, o janān, dir nindē,  
 Bilān khunai o khor dēma,  
 Suhrān man makho o nilā bant,  
 Brīkh o bambaveñ dañzen bant,  
 Dostī shumē pha-kār neñ:  
 Ān-mar ki jānā dozwāh ath,  
 Suhrā rēa Turkārā,<sup>8</sup>  
 Ditha harragheñ bad-duāyān  
 Turkān azh Harēb gwāzēntha,<sup>9</sup> 80  
 Ganjeñ Ispahān phār bitha,  
 Mān zar-josheñ<sup>10</sup> Arandā shahreñ,  
 Sunjeñ isp-talālen lāfā.  
 Bakhtā Mir-janēghā khushta,  
 Dost o Ispahānā bokhta.<sup>11</sup>

<sup>1</sup> Or Ēra kīmalū war zānū.

<sup>2</sup> Or Gindi droshamā bēlyā.

<sup>3</sup> Or Much man janān jedi gohāt.

<sup>4</sup> Or hirih jediri.

<sup>5</sup> Or bē-zaukh-an.

<sup>6</sup> Or sahr girth.

<sup>7</sup> Or Suhrān rēa rakhi.

<sup>8</sup> Or Turkān Mughalānā gipsa.

<sup>9</sup> Or dir-pandeñ.

Dūng bant janikh Rindānī,  
 Malānī phad̄hā shēf bān,  
 Khāyant khargazi krāmānā,  
 Nēkhen niyatēn gon-deānā.  
 Maurān azh kurmān sindānā. 90  
 Phatān gwārighi lāl-phulān,  
 Nēm jamaveh jighā jant,  
 Nēm khunal o sarhoshān,  
 Nēm pha samāen kauliyā.  
 Yakhē pha manī niyatā,  
 Chitho manī wathī mushtā khan,  
 Bā' phusht azh badhān jaurēnā,  
 'Shith daz-gohār jediyā,  
 Dastān pha Hudhā burz āren,  
 'Allāh ki biyār Dostēnā, 100  
 Sat samāen kauliyā,  
 Eshiyā na, hawān olivyā !'  
 Bor pha launaghān shēriyā,  
 Baro mizilān dirēnā,  
 Biyārā wāzhā amirēnā,  
 Mēl mardumā hirēnā,  
 Nind o nyādh phith o māthānī,  
 Dīmān shakaleū brāthānL  
 Rozi bā' Malik Dostēnā,  
 Dīdār khashā, rozi bā'. 110

Shirēnā ashkhutho phajyarthaī, gwashtai ki 'Hawān mard Dostēn en ki sha'rā janagheh.' Akhto phol-khuthaish 'Thau khai ē.' Gwashtai ki 'Mañ Dostēn ān.' Gudā ān gudi Dostēn ki sir biaghathī-l, ān-mardā gwashta 'Niñ ki tho akhtaghāt, sāni bīthagħāt, Shirēn thai nokh-en; baro sirā khan, ān ki mā kharch khutha tharā bashik-en.' Gudā sir-khutha Dostēn go Shirēnā. Thi hair cū.

<sup>1</sup> Or Khostrā }  
 Ussirā } dhan dirēnā.

PART IV.  
LOVE-SONGS AND LYRICS.

XLII.

Sohvān yād khanān satārā,  
Rozi rāzikheñ dātārā  
Gozh-dāre' hadisān yārān,  
Jām gwashtagheñ guftārān,  
Lori! zir mani katārā,  
Gon-dai go zhalokheñ tārā,  
Bar gwar hākimā sardārā,  
Mā roshi raptaghān paikārā,  
Ma ganjeñ Dhādara darbārā,  
Mā shakhse dītha ma bāzārā,  
Kirith-i sari goshārā. 10  
Janth shānavā zunhārā,  
Pēch dāth avo giwārā.  
Rakhē rakhtaghan gulnārā,  
Sham khanth-i mushāg-dārā.  
Phonz drāzhā cho kātārā.  
Ma bāghān dīthagħān sai ton,  
Har sai anisaro azh moti.  
Gul ma Sāhivi bāghān-an,  
Shēr Sultānē saro phāghān-an. 20  
Gwashtom ki amulā gīndān,  
Mīrf majlisān nindān,  
Sāli mahvalāni bandān.  
Njū ki bīthaghūn rū-pha-rū,  
Dīthūn kasrat o dost khūb,

Gam khashto dilam bodh-ákhta,  
 Gujān tāzhaghē phul bitha,  
 Har shākhā wathī rang bitha.  
 Dostā azh dilā sau bitha,  
 Dēm go azizān bashkātha,      30  
 Zewā o Jamālā dītha,  
 Mā arwāhā badheh khār zītha.      32

## XLIII.

Jām Durrah Dombki gushī: sohav-shahid gushī.

Akhtaghan khandāna girokhī doshī,  
 Khaviyā azh julgavē phārā,  
 Hāl dostānī dāthaghan mārā,  
 Mā guli ginnāshtan avur Jānā,  
 Rustha ya drinē dakhnē phārā,  
 Pha-gurā istinē ajab-rangē,  
 Drust mai dostē mahzabē gonan.  
 Mā ganokh-ān kī go dilā jhērān,  
 Dil ganokh-en ki go manaū jhēri,  
 Grēh khat thango-droshamī bachhī.      10  
 Zora khan shaiho zālimī Turkī.  
 Ma muzhān zanzir māfarē loṭī,  
 Hazh'-māhān kī ma sadhān yakhē,  
 Mūla ma gwārān dah-sadī o lakhē.  
 Mā dilē hāl bi-markhafā dātha,  
 Dāh-burtha bahriyā ravokhēnā,  
 Zbinga khan mawrī zāmureñ dumibā,  
 Janth avur sar zānā malükēnā.  
 'O manī wāzhā, bangā miskām,  
 Ma thaī phāghā misk Hurāsānī,      20  
 Kādhibrē sawwā rāh nigāh-dār bai.  
 Ma tharā bēgahī barān odhā,  
 Ma hamān mīrī dērā loghā.  
 Ān khasē āhū-droshamē mān-en,

Sarva-kaddeñ o gwar gawar griheñ.  
 Läl, hirā, o ān-simī boen.  
 Farz-khan iz'hār kh'ān·sarī gälān,  
 Azh wathī muhtājē dilē hälān,  
 Nishteyā andohā khanē thälān.

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## XLIV.

Doshi ma hiyālē nokheñ,  
 Dīthom mardumē ludhokhen,  
 Zēbā hir phar māh thosē,  
 Murghānī wazir sar-khashēn,  
 Läl ma amsarān wadlī shāh-eñ,  
 Dab-ant-i hamo gum-rāh-eñ,  
 Sahth-o-zewarān zēbā-eñ,  
 Wadlī-go-en kabūlī māheñ,  
 Kulla goraghen sar-sāh-eñ,  
 Istārān gulē dēmā-eñ,  
 Nēñ ki pha-judāt rāh-eñ,  
 Kāfēn cho faqirā zurda,  
 Hüniya kahē cho raftār,  
 Raftārān gisē cho bāzār,  
 Paiyān bakhmalō thai bulghār,  
 Dastī ārizāyān mushtē,  
 Pardēshi saqirē khushtē,  
 Läl andohān phēloshtē,  
 Dostī daz-nishānē ākhta,  
 Gam-khushtēn dilē bodlī-ākhta,  
 Raftār pāyān gēghēnthai,  
 Zulf zirih-bureñ thēghēnthai,  
 Chhamān chogh misālli sohan,  
 Cho ki ān chiragh mashrū-eñ,  
 Baghānī bharā khashbū-eñ,  
 Dastinē phurongāni sar,  
 Demā droñsh-ant-i murvādhir,  
 Āndiyē atakē mān-khañ,

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Thangāēn khalilāē khañ,  
 Grīh thangaveñ hārā khañ,  
 Syāhmāro larho likh o jau,  
 Dastē-azh mīlē phērozau,  
 Mārā man dilā astē thou.  
 Āndēmā ma-khañ yakh atrau,  
 Shāngo shadyan o shingo mā,  
 Āina na-khanūñ jukhto thā.  
 Ras giptaghan pāzēbāñ,  
 Mahtābā payāfēñ gēgh-ān.  
 Mozheñ dil mani bāgh bithā,  
 Ya shākhā hazār shākh bithā,  
 Har shākhā wathī gul bithā,  
 Gulāñ tūzhaghen rang bithā.  
 Hūniyē kitābē wāntha,  
 Chhamārā chīrāghi bithā,  
 Dorokhāñ khanē darmānē,  
 Naukar-ōñ thai farmānē,  
 Dukhānē gwar-ēñ hārāni,  
 Naukar-ōñ thai nāzāni.  
 Nāzāt kham-khanē, zorāwar,  
 Thēghi nāwako bāzigar,  
 Nēñ ki ash thai dastāñ dar.  
 Mirāñ 'shi, 'Go mā pyālaē zitheñ war.'

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## XLV.

O samīn be phursā bibishtiyē,  
 Azh latīsā nēmaghā khāiyē.  
 Mani gulā dēmā mēl khuthē doshi,  
 Bairamo āsī sār khutho māh-thos.  
 Bo azh brikhāñ raptaghan whashēñ.  
 Hīr manāñ momīñ janant pāsāñ,  
 Cho kahirāñ āravēñ āsāñ.  
 Bē-karār-āñ man nēmshañ pāsāñ,  
 Pha whashio dost hubbo iklāsāñ.

Zillatān sāhsārē dēāc jānā, 10  
 'Na' na khanān pha dost pharmānā,  
 Cho isparān démpān manī jānē,  
 Chābuko chashm-did paikānē.  
 Kahr amulānī giringren nāz-ant,  
 Dañ-damē gār-ant, dañ-damē báz-ant.  
 Nen dasā gir ki gāl khanān roshen,  
 Nen manān kurzat, mazāl chosh-en,  
 Pha dasā mahlijā dī jān āyān.  
 Nishto duā go hawān roshē.  
 Wa' hudhā mēhrān mañ dilā shēfi ! 20  
 Ēr-khaſi dost azh thangaven takhtā,  
 Biyāt rodhāna cho chyārdahī māhān,  
 Masarōn bī cho Akbarē Shāhān.  
 Gudā azh durr-chireñ dasā phursān,  
 O badhashkānī grān-bahā lāl-en,  
 Mārā thai loghwāren sareñ saughan,  
 Irmiri gōn-khapton anāgāhi,  
 Phar thai sahth sakhalen nyādhān,  
 Hon bahā ban pha sakhalen khulkān. 29

## XLVI.

Doshi dil-ravā-en jāni,  
 Sartaj o samand khādāni,  
 Gwashtom pha dasi phanāni,  
 Osā thau ma-char haiwāni,  
 Girdi āravān phirwāni,  
 Chandi āshkāhrā ziyāni,  
 Kulfo phrushtaghan shakāni,  
 Ishko manitha hakāni,  
 Gwashtom kēghadhen sāzāra,  
 'Durr-chino hazār nāzārā, 10  
 Phulkhand o shakar-guptārā.  
 Hāl ē faqirē ēsh-an,  
 Zirdē azh phirāthān rēsh-an,

Ān ki mālik dozdār-an.  
 Ān azh munkirān bē-zār-an.  
 Jān Jāmavān khāksār-an.  
 Harzatā darūd khār-an,  
 Shāhen kirdagār āsār-an,  
 Gwafshē nēmshafān nāl-an.' 19

## XLVII.

Rosh ma jhuriyen ki sāh bī satar,  
 Sarīnā ki bandān, sarini khakar,  
Nodhān duāni 'arzē khanān,  
Nodhān shalith shādhjhī Narmukhā,  
 Domshāh khanant chur khaur go hayā.  
 Charant, bastaghant band, dōr bant sariāf,  
 Kūnji amul phādh-khīl bāng'havā,  
 Kūnji kharkant, ma dōrān ravant,  
 Pahrē phroshant, gardant phadhā,  
 Much bant kafūtar ma khosagh sarā. 10  
 Lēsān g'hararant rohēnawān,  
 Pha-hunar āv-deān shaf-jathēn lādēnā.  
 Thai chhalav mundri go sonēwalān,  
 Rēh-dāthaghant dasti sonāravān,  
 Ma rashēb g'harainthagħān zargarān.  
 Thai phuloh sona-muhren traſi go khajān,  
 Sarāfi gushī gāl nēm ūlimā.  
 Shēr bī pari-thos, wāsē girān, 15

## XLVIII.

Phairi azh bāgheñ Bēlavā,  
 Mañ go ravokheñ Mēhlavā,  
 Mēhlav rakħēfāno na dā',  
 Pākeñ khashān go doravān.  
 Suhvī azh logħā raptaghān,  
 Hikkabahia gindaghā,

Hikkabahū azh khoh bunā.  
 Sārthien ki nodhān shan'jatha,  
 Barsān shaf-rosh beritha,  
 Barsān thārikeṇ shasān,  
 Barsān jalishkān bothaghān.  
 Ma zar-hariyēn talithaghān.  
 Drākhi ki drangān phakhaghān.  
 Limo go harzati barān,  
 Salīdhān murghān wārthaghan,  
 Bān o shudhiyen kauñtarān,  
 Arbiā o arshī phrishtaghān.  
 Āsē partyān bālitha.  
 Ma khoh bambori sare.  
 Much bīthaghan arshī pari,  
 Much bīthaghan chāpā janān,  
 Phēsh khaptaghān, yakhi girān.  
 Phēsh khapto, phadī kinsthaghan,  
 Gudā arshī pari bāl-giptaghan.  
 Mañ go hayālān manthaghān,  
 Go shajanē lahmē shamā.  
 Bāl gipto burz bīthaghant,  
 Arshī pari gāl-ākhtaghant:  
 'Ohē faqir, haiwānagh-e,  
 Haiwānagh o dēwānagh-e.  
 Mā ē dunī mardum nayūn,  
 Mākh-ūn shahidāni pari.  
 Ān rosh ki adhāt biyāi thai,  
 Khar-khāna mukimi sambari,  
 Nindūn ma thai chyārā sara  
 Zirda thaiyā āv-dēn,  
 Dilā pha maskifā murādī.'  
 Hālo khanēth kungurān,  
 Kungr jareñ brahondaghān.  
 Arshī pari sir khanān,  
 Jān o gunāhān dir-khanān.

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## XLIX.

Goshēth kungurān,  
 Bē-lokēnaghān,  
 Shāhī ambalān.  
 Gozh-dār guptārān,  
 Shāir daptar-ān.  
 Lālo ruptaghān,  
 Gālo gwashtaghān,  
 Durrā suptaghān.  
 Phairī phanaghā,  
 Dīthom dil-ravā, 10  
 Uzhoā misāl.  
 Sinaē dumba mār,  
 Postānā bahār,  
 Dandānā ānār.  
 Thai phullen khandaghān,  
 Hirthen jēnāfān,  
 Rēshī nalgazān,  
 Ainānī makān,  
 Hardo jind o jān. 19

## L.

## 1.

Sohnā Bashkālī gushī: durr-hadiseñ Sūrihānī gushī.

Maroshi huzhmatā bāñ dītha dilbar,  
 Jamāle tājasar Sultān Shāhpār,  
 Nashud misle wakad ashrās<sup>1</sup> naubar,  
 Chi dārad dāwahē shamshād i arwar.  
 Pare nāzāna mān-nind azgar.  
 Kamun phar khosaghān cho zulf i ambar.  
 Pare zēbān shānē Shāh i khübān,  
 Bayān chiktar khanān husn-ō-satāhān,

<sup>1</sup> This obscure word may be a corruption of the Skr. *apuras*, which in Sindhi takes the form *apchharī* or *apchharī*, a fairy or houri.

Anishagh-muhr-eñ cho Sultān Sulaimān.  
 Pha hikmat kaiz dārī jinn dēān. 10  
 Thahājat dāsh̄t ainā chil rāsān,  
 Chi hājat ba khamānē rāb-i-kāsān.  
 Zannat bi-āshkān mizhgān chautir,  
 Kanat bāzē ghāribān jān i taqbir,  
 Biyāfē anfin̄ cho tēz kātār,  
 Miānji ma ainā choki sardār.  
 Du motiyān dahān-en phoñz bānsar,  
 Parīc nishtaghā phar haud Kauñsar,  
 Doeñ lab lāl-ath-i, dandān jāhwar,  
 Dafā i jāh giptaghant durustā pha yagsar. 20  
 Gulā guftār shirin-zawānā,  
 Nakhat toti shakar-lavzī ēshānī,  
 Niānē az thai khandeñ zaniyā,  
 Charē mauzheni dilā zurtha maniyā.  
 Ajab sārhān sawārtha sāz rakbat,  
 Misāl tāus āskān bitha azmat,  
 Du-fista sēn bar misle anārān,  
 Satāhān gēshini zēbāe biānā.  
 Hisābān gwar thai gwamzi miānā.  
 Kadam zirē pahnād̄h loq raftār, 30  
 Rivāj-c bithaghant hasti nigharsār.  
 Manān go zālimen zēbā pha yagnāth.  
 Bi-zurtha dav-dale cho ki gannokhān,  
 Charāni lahar majnūā du-tokhān.  
 Dil andar dāthagha fazle karimān,  
 Mani hālē gulārā bī cho āghā,  
 Had̄hen-i zillatān zithen bān druāh. 37

## 2.

Bashkali Sohnā durr-hadis Sūrihānī gushī: imar budhāt  
 lakhā khardē gāl gushī: Sohnār phasawē dāthī gushī.

Maroshi dost ma dābānī dimāken,  
 Gushī grān kimaten lālē bī-drashkē,

Niyarzē nirkh<sup>1</sup> cho lakē falūshān,  
 Khālī dārē manān jāhwār-faroshān,  
 Zawād-tatē 'atar-dalelān,  
 Jathai saikalp<sup>1</sup> tēlān phulēlān.  
 Trūf<sup>1</sup> ma maizarā grān-kimatēnā,  
 Shamāl rokhen<sup>1</sup> ma koshā bairamēnā,  
 Nazr ki mākuinā zareñ kumātān,  
 Khuthē ma kāmakan<sup>1</sup> shamshād kull bān, 10  
 Gulēn lālā gulzareñ gulistān.  
 Kijil bitha kadah sarvē ma bostān,  
 Khuthāt chandī chakor sar-farēshān,  
 Thav-ē Sultān, mañ thai pāe-khāk-ān,  
 Manān hardām ma bān zi fikr hoshān,  
 Manān Adam azh zirdē shamoshān,  
 Nighozh-dār iltimāsē gwar thau wadh 'shān,  
 'Bakhilen sāhivā khas na 'shi jawān.'  
 Ummēdwār khanān phēshā gharibān,  
 Wathārā pardavē guđā khanant grān. 20  
 Sukhun ki azh dasā durreñ darā bī,  
 Misāl khaptagheñ singā gwarā bī,  
 Kamund grān cho singāni bārān,  
 Naro' go gwāth bāzen haur-hārān.  
 Gēhen khādān rājī tāj-dārān.  
 Manī arzā nighoshē, jannati hir,  
 Nukābā azh jabinā āzhoā zir,  
 Biyāyan mahram o dāgh ban dilā dir.  
 Thai dastān jihān pās-pānī,  
 Wath go bī go sātā dil pha jānī, 30  
 Rasān dan mizilā hair o amānī,  
 Hamodhā ki thurs neñ drapen zālimānī.

<sup>1</sup> For saikalp.

PART V.

RELIGIOUS AND DIDACTIC POEMS AND  
LEGENDS OF SAINTS.

LI.

SHĀHZĀD SHĀ'R.

Shahzād Chākur gushi.

Hamde khudāwandā gushān,  
Madjhahē Muhammād Mustafā,  
Shāheñ 'Alī Shēr-en Hudhā.  
Roshē ma hadisī kissavē,  
Mañ ma hibb hablās ashkhuthā.  
Ya-shamba<sup>1</sup> gwar ādēnaghā,  
Ya tāb atho misiē niyath.  
Shāhā pha kāhārē<sup>2</sup> nazar.  
Kursi zareñ rās-khuthā,  
Lavz shakhal o dil-momin ath,  
Wāj'hē wali-ath roshin-ath.  
Rosh-o-shafe jāh dāthaghant,  
Rosh-o-shafo hirthen hasēv,  
Jagha zamīn rās-khuthā,  
Ān dūd ki bālāqhā shutha ;  
Nen arsha būd, nen kurshē būd,  
Nen loh<sup>3</sup> būd, nen kalam<sup>4</sup> būd,  
Dādī Hawā Dādā na būd,  
Ibrāhim khalilu'llāh na būd,

10

<sup>1</sup> For shām'.

<sup>2</sup> For P. kaher.

<sup>3</sup> Ar. *luh* = creation.

<sup>4</sup> Ar. *kallimah*, speech.

Kishti Nūhāni na būd,  
 'Isā rūhāni na būd,  
 Takht Sulaimān na būd,  
 Khud būd ast, Hamid 'Ali.  
 Mañ nīn pha Balochi gushān.  
 Dharti pha chyār karnān<sup>1</sup> khuthī.  
 Karnē awwal Shāh Kādhīra,  
 Dēh wathī paidā khuthānt.  
 Ya lakh o shast o dah hazār.  
 Ān di wathī naubat khuthā,  
 Ya-nindo chhamā būtaghā,  
 Nodho raghāmā gwasthaghant,  
 Multān nīn Bagpur khuthā.  
 Karnē dohmī Shāh kādhīra,  
 Bandāen chhileñ sākhtaghant,  
 Ānhān zan o farzand niyath,  
 Ān pāk ākhtagho pāk shuthānt,  
 Azh Pāk-phushtā bithaghant.  
 Ānhān di wathī naubat khuthā,  
 Nodho raghāmī gwasthaghant,  
 Multān nīn Hasapur khuthā.  
 Karnē siam Shāh Kādhīra,  
 Aghdi phrishtagh wathī paidā khuthā,  
 Ānhān di wathī naubat khuthā,  
 Ya-nindo chhamā būtaghā,  
 Nodho raghāmī gwasthaghant,  
 Multān nīn Syāhpur khuthā.  
 Karnē chyārum Shāh kādhīra,  
 Borī<sup>2</sup> nighārā wajīthānt,  
 Aspē wathī paidā khuthānt,  
 Dan kiyāmatā oshtāthaghant,  
 Multān nīn Multān khuthānt.

<sup>1</sup> Ar. *qarn*.<sup>2</sup> P. *bārī*, a trumpet.

2. INTINKHĀB AZ KITĀB-I-BAYĀZ-I-BUZURGĀN-I-QAUM  
I SYĀLĀN BA SHAHR I JHANG-I-SYĀLĀN.

(a) *Khabar-i-āfrinīsh i zamīn wa āsmān.*

Avval Khudāt ta'āla Mārij Dēv az ātash paidā kard, chunānchi dar Qurān-i-majid wa Furqān-i hamid khabar mī-dihad :

'Wa khalaqa'l-jānn min mārijin min an-nārin.'

Khudāt ta'āla az pahlū-i Mārij Mārija biyāfrid. Har-do dar-miyān-i-khud jufti kardand. Az ēshān do pisar paidā shud. Yaki nām-i-wai Jinn nihādand, wa az pahlū-i Jinn zan Jinni paidā shud. Hardo dar-miyān-i-khud jufti kardand, az ēshān do pisar paidā shud. Yaki nām 'Izrā'il nihādand, pisar-i-duwam-rā Mahāndēv nihādand. Wa az pahlū-i Mahāndēv Korchabarī paidā shud. Wa muddat-i-zamīn wa āsmān shast do lak wa hashtād wa panj hazār sāl shuda. Wa az ān bār Multān ābādānī shuda wa ān chahār qirān būda.

Dar qarn i avval Rāhānspur<sup>1</sup> nām miguftand, wa dar-ān ābādānī būdan nuh-sad bīst chahār lak wa hazhdah-hazār sāl būda. Wa Isar Mahāndēv-rā dwāzdah pisar būdand. Avval-rā nām Koin bud; duwam-rā nām Nāriyan būd sium-rā nām Vishan, chahārum-rā nām Kishān, panjūm-rā nām Birāhman, shasham-rā nām Parmēsar, hashtum-rā nām Nārsang, nuham-rā nām Bhagwān, dahum-rā nām Lāt, yāzdahum-rā nām 'Uzzā, dwāzdahum-rā nām Isar Jagganāth. Dwāzdah dukhtarān Isar Mahāndēv-rā; nam in būd. Avval dukhtar ū-rā nām Mahmār, duwam-rā nām Dēvi, sium-rā nām Mēsri, chahārum-rā nām Parmēsri, panjūm-rā nām Dēvāni, shashum-rā nām Bhagwāni, hastum-rā nām Lañkā, hashtum-rā nām Mathurā, nuhum-rā nām Jamnā, dahum-rā nām Totla, yāzdahum-rā nām Ghazz, dwāzdahum-rā nām Lañkā.

<sup>1</sup> Probably this should read:

'Dar qaro-i-avval Multān-rā Hānspur nām miguftand.'

Chūn chandīn guzasht ba'duhu, dar qarn-i-duwam Multān-rā nam Makpur migustand, wa dar ān ābādānī firishtagān būd hazhdah lak wa bīst hazār pānj sāl būdand.

Dar qarn-i-sium Multān-rā nām Shāmpur migustand. Wa dar qarn-i Bakpur ābādānī chihl ādam būd; wa b'azē goyand ki hashtād ādam būdand; fa-ammā az ēshān tawālud wa tanāsul na būd.

Wa dar qarn-i-chahārum Multān-rā nām Multān shud, wa dar-ān ābādānī aspān būd, hasht-lak wa haft-hazar ēshān dar Multān būd.

Ba'd az hasht lak wa hafdhāh hazār (sāl) Mihtar Ādam paighambar,—salātu-'llāhi 'alaihi,—āfrīda shud. Az gāh-i-Ādam tā in dam shast hazār wa nuhsad chihl wa pānj sāl ast ki guzasht.

(b) *Khabar-i-āfrinish-i-asp.*

Az khwāja Hamidu'd-din Nāgorī (qaddasa-llāhu sirrahū l 'azīz), mazkūr ast ki Haqq Subhānahu Ta'āllā chūn Ādam-rā—'alaihi as-salām—biyāfrid, wa bāqī gil ki az qālib-i-Ādam—'alaihi as-salām—mānd, chahār chiz āfrid: avval khurma, duwum angür, sium anār, chahārum rū-i-aspān wa chashm ast. Az lu'āb-i-hūrān bihisht āfrid; wa tan-i-asp az bihisht āfrid; wa pusht-i-asp az kursī wa 'arsh-i-majid āfrid; wa mū-i-asp az Tūbā āfrid; wa jān-i-asp az 'azmat-i-khud āfrid. Wa fazilat in ast ki asp-rā pēsh-i-khud bidārad, wa hawāla dīgarān na-kunad; zérān-ki barā-i-ān Paighambar,—salla 'llāhu 'alaihi wa sallama,—madām pēsh-i-khud midāsh, wa ba jāma wa ridā-i-mubārak-i-khud sar wa rū-i-ū pālc kardē, wa dar ān jāma jau charānidē.

Wa ba miqdār-i mū-i asp gunāhān.

3. SHĀHZĀD PAIDHĀ-BIAGH HĀL

Roshēā Māiā, ki Chākur-zāl ath, afā dahmaghath sarā shodhaghath, cho ki nishtiyē dēmā sāyaē gwastha. Guđā

dihān khuthā, dēmā, phaḍhā, hargurā, mardum chi neñ. Guđā nishta rapta sahī khanāna ki mañ lāf phur bītha, chukh biāna biāna paidhā bītha. Chākur gār ath Diliā go wathī lashkarā. Paidhā bītha chukhē, ma gwānzaghā lodainagheth, hāl ki Chākur gartho ēr-khaptā Choñā. Guđā Māiā Dombār gwashta 'Baro, Mirā muvārakā gwash ki thai loghā bachh paidhā bītha, nām di Mir Shāhzād bastaghēni.' Mir Chākur ghamnāk bītha, armān khuthā ki sai sāl ma safar nyāñwān bītha, ē chi bachh en kī paidhā bītha. Gudā wathī urdār hukm dāthā ki hamēdhā ēr-khaſe, ṭahre; urd ēr-khaptā hamodhā Chākurē.

Domb gartho ākhta, Māiār gwashta ki 'Chākurā armān khuthā, urd hamodhā thān shuthā.' Māiā gwashta 'Tha baro, Mir Chākurār gwash "tha biyā loghā, ansosā ma khanā, Mir Shāhzādhar gwash 'salām alaik' ki mañ chukh azh wali sāya paidhā bītha.'" Gudā Chākurā hukm dāthā li 'Chārhē.' Phauzh charhithe ākhto Sēviā, loghā ēr-khaptō gwashta 'Salām alaik, Mir Shāhzādih.' Gudā Shāhzādhā ki shazhmāhen chukh ma gwānzaghā lāfā gwashta 'Wā alaikum salām Mir Chākur bābū, biyā durr shākhtē, mazaiñ safar khuthē, durāh-ē, khush-ē?' Hāl dāthaghanti, Shāhzādhā gwashta 'Man azh Yālli Sāyā paidhā bīthaghān.'

## LII.

## ISĀ O BARĪ.

Nodhān ki guzē' savzēnā,  
Bashāmi jhurān whashēnā,  
Khashē' khokurān sārthēnā,  
Bilē' zahriyān bāzēnā,  
Chhamāni sarā gwāzēnā,  
Mā ki phar thavo tājosar,  
Ber shaf-chirāgh<sup>1</sup> parēwar,

<sup>1</sup> Or Chham-chirāgh, light of the eyes.

Syāhmār chotavo drashkā bar,  
Khādāni gishēni kauntar.

Drashkē kissavē chhon bitha.

‘Isā dañ-damē<sup>1</sup> charāna.

Mulko kichahān gindāna,<sup>2</sup>

Bari bēwānā nindāna;

Bari dīthāi ma bēwānā.

‘Isā go Bari gäl-äkhta.<sup>3</sup>

‘Ashkho tho warē imānā,

Chacho zindaghē bē-tāmā?<sup>4</sup>

Bariyā jawāb gardēthā,<sup>5</sup>

‘Isā dañ-damē jhaṭē<sup>6</sup> nind,

Shāh kurzatā chiē gind.’

‘Isā dañ-damē er-nishto,

Rabba kurzatān dīthā.

Drashkē shēr dighārā rustha,

Bangahi suhavā<sup>7</sup> sar zurtha,

Taftaghen nērmoshā būr bithen,

Mazaiñ zoharā bár bithen,<sup>8</sup>

Zardeñ dīgarā lál bithen,

Drashkā bar-kano do bithen,

Jawaiñ mardumē whard bithen,

Choki go hawānhā bithā,

Haīsī choṭavā hancho bā,

Barkat ilāhi jawaiñ mardā.

Sing o khohā āf bithen,

Rēlen zāhireñ darbēsh-eñ.

Diwāñ! biyārē kalamayā.

10

20

30

35

<sup>1</sup> Or äkhtagħa.

<sup>2</sup> Or golāna.

<sup>3</sup> Or Cho ki pharsijha ‘Isā.

<sup>4</sup> Or be-danz.

<sup>5</sup> Or {gardēthā,  
{tharēthā.

<sup>6</sup> Or ēdhā.

<sup>7</sup> Or drashk dan begħa tħall bitha.

<sup>8</sup> Or kaunshen bingħav.

## LIII.

## BRĀHIM SHA'R.

Brāhim Shambānī gushī.

Mañ di Hudhāñ bandaghāñ,  
 Nindāñ Allāhā khanāñ,  
 Nāmā Hudhāñ girāñ,  
 Shāh Murtizāñ sorīthā,  
 Lahre dātha malāñ dilā.  
 Pāken nabi takht sarā  
 Nishta phara ald-o-sharā,  
 Durreñ Hudhā mērājavā.  
 Āñ jūfavo hirs niyā,  
 Neñ thangaven bachhē phīthā, 10  
 Neñ māth gohārē pha-gwarā.  
 Mañ sahī niyāñ zātā khai-ā,  
 Guj manāñ mālūm niyā.  
 Phanch phrishtagh-ant-i khidmatā,  
 Āñ nishtaghant jind gwarā,  
 Har wakht ki hukm managhā.  
 Yakhī Wahī go Arzēlavā,  
 Saimi Khwāja Khidarā,  
 Āñ chyarumi tutū dafa,  
 Gwāth-i ki khashi kūravā. 20  
 Shaitāñ wa' bigārathā,  
 Pha ālamā khanēnaghā.  
 Āñmar nindi ēkhavā,  
 Cho philavā khan' lēkhavā.  
 Guḍā hukmā dā' Arzēlavā,  
 Sāhāñ gīrthī ya-barā.  
 Āñmar na gindī nēk o badhā,  
 Mehrāñ na mani, minnatā,  
 Bachhāñ bārth azh māth o phīthā,  
 Zariñ na ziri go mēsh o buzā, 30  
 Bārth mardumā haist sarā.

Thars niyāī khohen dilā,  
 Ānmar syāl khasī niyā.  
 Shāirē ki gwashta Brāhīmā ;  
 Gosh manī guptāraghā,  
 Rabb o Hudhāī kissayā.  
 Hāncho pha goshāna ashikhuthā :  
 Na āsmānā nēn zamin,  
 Nēn Māī Hawā go Ādamā.  
 Ās-ath̄ hawē mulk o dēhā. 40  
 Burz̄ ma drikhē jorithā,  
 Go kurzatā āf khuthā,  
 Jhagē zamin thāhenthaghā,  
 Loho kalam phirenthaghan,  
 Ān pha zamīna dāraghā ;  
 Duhon̄ aghar burzā shuthān.  
 Āzmān̄ haptē sāktaghan,  
 Bāghen̄ bīhisht go dozhahā.  
 —Bīhishtī nishānā mān̄ dēān.—  
 Drashkē avar darwāzagħā,  
 Shahre hamodħā sāh khuthā,  
 Bāgh hamo wākht phakhaghan.  
 Hinjir o harzati hāħ-an,  
 Āngūr, anār, amb athān,  
 Bo khatūri atar-an.  
 Odħā pari mān̄ na-ravān.  
 Handi sakhiyā merā-en,  
 Wa' go shahidān ya-sarā.  
 Shāh Kāsim nindi gwarā.  
 Shāhen̄ Husain daptarā. 50  
 Khaṭ o palang nishtenjanān,  
 Hūr pari-ish molidan,  
 Ma-khidmatā oshtāthaghan.  
 Odħā bīhishtī mardumān,  
 Bāghān̄ bīhishtēgbā waran.  
 Ēsh-ān̄ bīhishtān̄ nishān̄.  
 —Gosh, kisānē kungurān,

40

50

60

Man ditha azh Rabb kurzatān,  
 Azh khāwind bhanjgharān.  
 Maṇ ditho bāhmanthaghān, 70  
 Ki paidā sakān lakh o sadhān,  
 Sāhā na-dā bi-khāki butān,  
 Rūh milant go mansavān.  
 Khardē ma mulkā sāhivān,  
 Khardē gharib guzhnaghān.  
 Nén man sakhi rozavān,  
 Thursān, haḥchosh gushān.  
 Phol-khanān azh mullavān,  
 Khardē ki dāran roshaghān,  
 Bazē namazān parhan, 80  
 Har-ro di Allāh khanan.  
 Īmān rāhiā sohavān,  
 Shāi go Hudhā shāmilān.  
 Khardē gharib mān-ravān,  
 Ān kalamavā roshē parhān,  
 Ān pha shahidi mirān;  
 Phullēn shahid-ish gwān'-janān,  
 Bāghēn bihisht-ish jāh dēan;  
 Dādh ināmāna lahant,  
 Ān jukhtagheh Hūr-ish milant, 90  
 Shāhān hawān phēsh ravant.  
 Zahra ma-khanē, mardumā,  
 Mullā o khorēn hāfizān,  
 Bihisht go nasibān mili,  
 Asten go Rabbā khātirā,  
 Dātē ki bashkīth-i Hudhā.  
 Arzeñ manān go murshidān,  
 Pāken nabiya daptarā;  
 Rakhē manān azh kyāmatā,  
 Azh dozhabā garneñ jaṛā ! 100  
 Rāh Pur-silāt<sup>1</sup> azh cho puhalē juṛā,  
 Mā ki guzūn-i ya-barā,

<sup>1</sup> For Pur-i-Sīnā.

Hukm azh Hudhā-en khādirā,  
 Baraūn manī bihishtā andarā!  
 Ēsh manī aldosharā.<sup>1</sup>  
 —Dimān, shā biyārē kalamayā.

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## LIV.

## LASHKARĀN SHA'R. 1.

Lashkarān Sumēlān gushi: Shāh dostdārān Jistkāni  
 gushi: Imar Hudhāi Rusūl sīpat khant: dwāzdah Imāmānī  
 sīpat khant; chyārdah Māsūm sīpat khant: chhil Avdār  
 sīpat khant.

Avval nāmē Hudhā yād-en,  
 Rasūlā kalamo tāt-en,  
 Amīr al mūminin Haidar,  
 Jathai bī kāfrā Khaibar.  
 Chyāren yār bē-shakk-ant,  
 Avo dīn-darā sak-ant.  
 Doeñ gul jannatē lāl-ant,  
 Hasan Shāh Husain gāhwār,  
 Sakhi Haidarē jāhiwar.  
 Huzūrē dwāzdaha yār-ant,  
 Suhāgen chyārdahē sawār-ant.  
 Wasilē chhilē Avdār-ant,  
 Huzūrē gāl guftār-ant.  
 Thāi ganjiyē darā suwāli,  
 Na-garthān pha-phadhā khāli,  
 Wathī pha mihr sambhāli,  
 Navi pha ummatā wāli.  
 Azh gunāhān khadl̄ niya khāli,  
 Thāi ikahāriyā manān thursi,  
 Nakir Munkira phursi  
 Rudhāna thiwari khāyant,  
 Sarē bīrrān ēr-āyant.

10

20

<sup>1</sup> For 'all o shara'.

Manānī ātishī gurzā,  
 Du-dastiyā barān burzā,  
 Ilāhi rakh manī dīlā,  
 Ashiyā garmē tavō vilā,  
 Ashiyā thankeñ tirā gwastha,  
 Aghar dēmā jhurān bastha ;  
 Fazl khān dan hawān wakhtā !  
 Wadh nindi avo takhtā,  
 Taraji tol-khanagh wastādh,  
 Naviyā wa' deān dastā.  
 Hukmā khan<sup>1</sup> bi sūrējā,  
 Hawān phalk damo wakhtā  
 Khāith ummat chakkā.  
 Ash āhi zālimē chhamā,  
 Hawār rokhanē dītha.  
 Dighār cho trāmari tafsi,  
 Phithār bachh na sēbāi,  
 Judā bī brāth azh brāthā,  
 Bitār bī chukh azh māthā.  
 Avo haisi sarā bār-en,  
 Wathī hēdhā giristār-en.  
 Hawā o Ādimā rapta,  
 Wathī dāst khishtaghē khapta.  
 Ilāhi rakh Musulmānā,  
 Manān arz-en gwar Suhawānā,<sup>2</sup>  
 Karimē Rabbi Rahmānā.  
 Suwāliyā bashk imānā,  
 Fazl khan barkat-mimā,<sup>3</sup>  
 Guzūn pha hazrat dimā,  
 Salāt<sup>4</sup> khandavo simā.  
 Hawān müzi, baghā, sār-ant,  
 Dil-ish go lēkhavā gār-ant,

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<sup>1</sup> For Sub-han.<sup>2</sup> Barkat-mimā probably stands for the Ar. 'mimā 'i-barakat, 'universally enriching.'<sup>3</sup> For Sirāt.

Dunyā Kārūn murdār-ant,  
 Phar sīthān talab-dār-ant,  
 Nēn Pir Murshid dār-ant.  
 Ghamā gidi wath nār-ant,  
 Bihisht boā bēzār-ant.  
 Doen chham gwara rosh-en,  
 Sar ma dozhiyā josh-en !  
 —Manī brāhondagho yārān,  
 Nighoshī Rindē guftārān.  
 Sakhiyā kissavā choshen :  
 Gunāhār ē farāmosh-en,  
 Shalīdān yagsara nindant,  
 Azh Tūvā bar sindant,  
 Bihisht thangavē mahlā,  
 Huzūre Kauñsari joā.  
 Suwāliyā chotavā randant.  
 Wathi Pirān sambhālān,  
 Husainī shams-nūriyā,  
 Gharib-parwar huzūriyā,  
 Murād Bashk Shāh Aihāc,  
 Muridān roshan ēr-āē.  
 Sakhi Shāhbāz-en go yārān,  
 Amīral bastanē bandā.  
 Turēl ākhta hawān handā,  
 Khanāna Haidaro randā.  
 Avval panjē tanān sahrā,  
 Rusūlo kalamo khārān.

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## LV.

LASHKARĀN SHA'R. 2.

Lashkarān Sumēlān gushi : Shāh dost-dären Jistkāni  
 gushi : Imar Hudhāi lākā khardē gāl gushi : Panj-tan  
 pāk, dwāzdah Imām sipatān khant, gushi.

Zorāwar-en Sāhiben lä-sharik,  
 Wathī khātirā ummatē khalk-ath-L  
 Hudhā bādshāh-en, Muhammād Wazir,  
 Wasilā imāmat sāki 'Ali.

Chyāren malāikh man pāk darā :  
 Yakhē wakil-en gwar paighambarā ;  
 Duhmi juzi go nodh jhurā ;  
 Saimi chari man bhanjgharā ;  
 Chyarumi nafil man dafā,  
 Srēn bastho, chham gwar whāzhā,  
 Gwāth shimalē khāth azh dafā,  
 Hukm whāzhāc bī, khanth-i safā.

Avo khalkateh pāk jīnd nighāh ;  
 Nēm rang lāi cho kārigarā,  
 Nēm sādēyen go ginā halāk.  
 Rūhā! ma-ranjē neñ dārē dilā,  
 Jāh kullā yakh-en ma khāki gilā.  
 Wālī rasūlen pharā ummatā,  
 Phanchen namāzen, gunāh roshaghān,

Dindār zirant wathī toshaghān.  
 Karzān Hudhāi avo bandaghān,  
 Tonē ki mast-ant dēvanagh-ant ;  
 Zorākh wathī wāmā hukman girant.  
 Omēth ēsh-en gwara zāminā,  
 Dast-en manān ma thai dāmanā.  
 Chham zāhiro mārā astēn gumān.  
 Avo takht nindī ākhīr-zamān.

Fatnūdavē bī azh Imām Jāfarā,  
 Halān hazūrē avo kāfarā,  
 Gavr lēnagh din takor,  
 Thākhī rishant nyamaghā mard bor,  
 Phadhī lashkarē shāh khant bhanjbhor.  
 Cho Hazrat Tsā gindi bhas bī laghor.  
 Paighambarē jant pha hukmē Hudhā,  
 Sar kāfarē bīth azh butā judhā.  
 Bānē ki drati, khāth bunā,

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Nodh go saminān arshi jhurān,  
 Gwarant pha rahmat, sārth bī dighār,  
 Thari hokā naviyā pharo chau-dahā,  
 Bī bāgh gulzār, dīnā karār.

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## LVI.

## TAWAKKULI SHA'R.

Tawakkuli gushi: Shērāni Mari gushi.

Phairi pha bewānē manān khākhtān,  
 Rastarāni khoh-bunā khorav,  
 Dan-damē tripān mēr khutha odhā.  
 Mān gwar girden Samaleñ loghā.  
 Thimuro garghūnā geāvēnā,  
 Wahm-khutha shikrān shitāvēnā,  
 Khaul-khutha chāriān chyārēnā,  
 Bādshāh mālūm bītha ma takhtā.  
 Phakbagheñ bāgh pha tālio bakhtā.  
 Har-khadheñ jāizo bi-moimāni,  
 Phauzh ma drāhī jāgahān biyāyān,  
 Mār Allāh o Yālli yāt-en,  
 Azh-phadħā dost o duzhmanān tāt-en,  
 Thāngurā girden Samala bēlī?  
 Nēñ gannokħ pahro isphān gwastha,  
 Nēñ ki ma kaizānī Phiringēgh-ān,  
 Nishta gur Choṭiā dēhā ḫhingā,  
 Odh gwara Āli-potravān hotān,  
 Shēr Jamāl-Hāni nangāren potān.  
 Bāngħavī sado Sāhivē bītha,  
 Methirān phēshī kamar bastha,  
 Sambarāna pha maiżireñ rābē,  
 Khākhto ma khaji-ladhareñ shahrē,  
 Dēravo bāzārā girūn bahrē.  
 Kanjari murghān sh'hawān muhrān,  
 Khāl ruđħāna cho chyārdahi māħā,

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Chānt dā khazhbūān avur brikhān,  
 Atar o humboen katūri-en,  
 Gungur o solnācē amāelān.  
 Dēravē gandaghen ādhatēn ranā,  
 Samalā ādhat na bhorainān. 30  
 Biyāeth, manj Sardārān khavihēna,  
 Zor ma koṭavān ma charainē,  
 Dilgireñ kaifāno ma khāwārē,  
 Treṭṭhoñ miskāni Małang hoteñ,  
 Zi Bahār Khān ma charaghān dithā,  
 'Biyā, ki mardiē tharā mān-en,  
 Biyā, thai dostān phul paighām-en,  
 Samalo suhr-chham pareshān-en.'  
 —Mā azha Sultānē salām gipta, 40  
 Sarwarē darbārā daryāenā.

## LVII.

## MĒHTAR MŪSĀ WA SULTĀN ZUMZUM.

Mēthir Mūsā wahm atī go bāzen charaghā,  
 Roshē charāna pha shikārānī sailehā,  
 Khoparē hađe dithā ma barreñ bēdihā.<sup>1</sup>  
 Syāhsareñ kirmān hand khuthā goshānī bunā,  
 Kadahēn chham phur-ant-i azh hākh o nukhā,  
 Lokhmen dañzān jahā khuthā grāñzani tāhā,  
 Hushken dathān rikhtaghant azh durreñ dafā,  
 Methir Mūsāhā arz khuthā pākeñ Khāwindā,  
 'Thau khan hameñ arzā. Hāwindā, thaī manzūr khuthā,  
 Maiñ arz hamēshen, sīhā dai hākhī bandaghā.' 10  
 Hukm i Allāhā sāh bītha kuhnaen sarā,  
 Methir Mūsā phursithā azh kuhnaen sarā.  
 Ha' barān drohi dāthāl hadēn khopari,  
 Hashtamī dhakā gāl-khāl hađen khopari.<sup>2</sup>

<sup>1</sup> Or, Khoparē dithāl aro barreñ bēdihā.

<sup>2</sup> Or, Khopari gāl-khāl walien brikhāndeghā.

—Bosht thau, mēthir, ma tharā hawālē dēān.  
 Ma bādshāh-athān nām manī Sultān Zumzum ath,  
 Bādshāh-athān, manī bādshāhiyā khor-athān,  
 Pha gharivān zulman o zahri zor-athān,  
 Mal zha Kārūnē dunyā bāz on gurā,  
 Māl azh gēdhī gurā jagah gēshtar ath, 20  
 Ikhtar gēdhī māl ikhtar manī mālānī shawānkī,  
 Si sadh thai bagēn, si-sadh manī bāri leqavān,  
 Si-sadh warnā am-rikēfī gon-athānt,  
 Yakh pha yakhē thangaveñ durr-goshān athānt,  
 Ikhtar thai bēlān, ikhtar manī pyālav-nosh athānt,<sup>1</sup>  
 Niñ ki manī bārgunē damāmoā hakal ath,  
 Bārokhen bāo an suhēli manī sai sadh ath,  
 Kullānī handēp mānakē moti jamvar-ath,  
 Do hazār mar manī bāsthagheñ zangā go ghulām,  
 Manī panj-sadh ath bing, hayt sadh bānzo shikara,<sup>2</sup> 20  
 Bauf nishtēñt sar-burā bor-thāshī khuthānt,  
 Danz zha borī mohkamenī nālān burz shuthānt,  
 Ginnavān danzen Zumzumē phāghā girānt,<sup>3</sup>  
 Ma shikārānī sailihā wahmī bitaghān,  
 Lēlrāe dīthom pha ladhānī phadħā,  
 Bor rez-dātha lēlrāen chakhā dāthā,  
 Lēlrāe arzā burzā azmāno shuthā,  
 Ma hawān handā gipta bēhosheñ thaſā,  
 Öl Öl giptai manān charokhei zawañ,<sup>4</sup>  
 Ālam khālī 'Mā Zumzumā darmānē khanān,' 40  
 Malkamīth darmān gon nēn khasā sangati,<sup>5</sup>

<sup>1</sup> Or, Dah hasār mar manī begāb piyālē-nosh athānt.

<sup>2</sup> Pers. sālērāz, a hawk.

<sup>3</sup> For lines 31-33, version B has the two following lines:  
 Māo gil nishtēñt sar-burā bor-thāshī khuthānt,  
 Nawān hākh ma Sultānē mīnī mansūlān rēshānt.

<sup>4</sup> For lines 34 to 36, B has the one line:  
 Nā-ghumā mahē giptaghān sei-takħāl thaſā.

<sup>5</sup> B reads: Har taviv khālī 'Mā Zumzumā darmānē dēān.'

<sup>6</sup> B reads: Maut darmān pha ummatā paidāsh na bant.

Thāod<sup>1</sup> o darmān cho khamen singān na rishant.  
 Si o sadh<sup>2</sup> darmān mān-en ma lileū khisaghā,  
 Hinzhaghi bītha ādimē khālthān nā-ghumā.  
 Malkamīth<sup>3</sup> ākhta go wathī ganden droshamā,  
 Chyār-athī phādh<sup>4</sup>, hasht-athī daz go changulān,  
 Sha hamān hashtēnān yakhe mai nēghā drānzīthai,<sup>5</sup>  
 Shakalen sāh pha hazār adhābān burthai,<sup>6</sup>  
 Khashtāi sāh, zurthaish but pha phūraghā  
 Ma hamān lāza cho tābutān singārthagħān,  
 Bachhān o brāthān nishta go chhamān dīthaghān,  
 Bachhān o brāthān zurtha pha jāmē khosaghān,  
 Azh mani phēshā thankhī-dasen kabrē kaṭīthā,  
 Ēr-khutho mārā sarburā zurtho līmbetha,  
 Dāhkaghen bītha nēkhen khāndiyān phusht jatha,<sup>7</sup>  
 Phūri<sup>8</sup>ho but garthagħan khāndi azh phadħā,  
 Hāl na bitha ākhtaghān gurz-wāzhā,<sup>9</sup>  
 Gurz burz ārtho mani mani bālādhā jatha,  
 Jān mani hākhi phuri hirthe dañz khuthā,<sup>10</sup>  
 Mor mārān charan pha goshānī bunā,  
 Syahākī gwamzān hand khuthā grānzānī tahā,  
 Kajalen chiham phur azh hākhā o sikhā,  
 Hushken dathān phopulo phanār jathā.  
 Dañ damāghēa mani hawān handā chāh-khuthā.  
 Zāl khāyant būzh sarāni phēlo shuthagħant;  
 E hawān zāl-ant ki chukh kisāniyān khushtagħant,  
 Jathiren khohā dāman chakhā drushtagħant,  
 Nilagħen āfānī sarā bāz jħeritha,  
 Dañ damāghēa ma hawān handā chāh khuthā.  
 Mard khāyant rish-o-dēmā hushk athant;  
 Ē hawān mard-ān nāroān khār-ish khuthant,

<sup>1</sup> Tħadid is probably corrupted from Ar. *ta-wāħħi*, a charm.

<sup>2</sup> Lines 44 to 47 are found in B only.

<sup>3</sup> In B, Mañ Shakalen sābe pha ātī wħiexha burthai.

<sup>4</sup> These six lines, 50-55, are not found in A.

<sup>5</sup> In B, Ān do warri go isineh geriñān phojitha.

<sup>6</sup> In B, Axinen għixx-đid mani kħaż-żebbi khuthā.

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Chham avur dushkish nishārān choṭ khuthant,  
 Phādho brāthāni na wāthān ēr-khuthant.  
 Mān avur gwastho phadhi warnāyān gushān,  
 Sokuro satān pha Hudhāi nāmā khushān,  
 Bi-riyāen wahnā wur mehmānān daēth,  
 Niñ manān khilē, mañ gharibān jawain khanān.

Bādshāhē thai bādshāhiyā khor-athē,  
 Pha gharibān shara' wakhtā zor-athē,  
 Agh thai shiriyen zawānā bolithen,  
 Thai hakal o hughah dañ azmānā shuthen. 80

<sup>1</sup> Lines 60-77 occur in A only, and the concluding four lines, 78-81, in B only.

## LVIII.

## BAYĀN MIRĀJ-I-I-RUSŪLU LLĀH.

Ān roshā ki Hazrat Rusūlu llāh 'arshā shutha mīrājā,  
 Wahia zurtha, hapten azmānān burzā gwastha; guđā  
 phrishtaghā gwashta 'Mā dēmā shuth nā bün, maiñ phat  
 sushant.' Dastgir Bādshāh, ki Hazrat Pīr gwān'-janant-i,  
 ākhto khosagh dāthai, khosagh sarā ladjhagh ēr-khutha-  
 ghanti, chariho shutha Guđā Hazrat Nabiā pharmaintha  
 Dastgir Bādshāhārā ki 'Maiñ kadam thai chakhā en,  
 thai kadam hamū Pīr chakhā en.' Dēmā shutho mazārē  
 oshtāthiyen. Mazārā ki daf pħaṭħħai Nabiā vindo azh  
 dastā khashto mazārār ma dafā dathai. Ni ki shutho  
 mīrājā hāzir bitha, Hudhā pharmaintha ki 'Chādarē  
 nyāmā kharo khanē parda sāngā.' Chādar ki kharo  
 bitha ya-dēmā Hudhā bitha, ya-dēmā Rusūlu llāh bitha.  
 Hudhā pharmaintha 'Maiñ Dost' Rusūlu llāh gwashta  
 'Maiñ Dost' Hudhā pharmaintha:

'Mā tharā paidā khutha, mā hawān dēh, dighār, 'arsh-kursh  
 thai khushiyā paidā khuthaghant. Agh mā tharā paidā ma  
 khuthen ta mā bāki jihān paidā na khuth.' Guđā Rusūlā  
 gwashta 'Wāzbāl ma thaī gindagh wāstā ākhtaghān.'

Guđā Hudhā pharmaintha 'O main Dost, go tho mā jāiz khutha ki ya-roshē ma wathī dēmā tharā phēndārān; agh wakhtā gindē, ma tharā dēmā nīn phēndārān; kiyāmat roshā go wathī ummatā phajyā agh tho gindē, guđā hawān roshā tharā phēndārān-i.' Nabiā gwashta 'Didhār kiyāmat roshā khanān ki main ummat di thaī dēmā gindi.'

Chyārgist-dah hazār thaukh-tawār khutha-ish ma ya shafā, hazhdah sālān ya shaf bītha. Rusulu'llāh whard ki ākhta guđā gwashtai 'Wāzhā! mā ēvakhā naghan mundhoñ na wārtha.' Iludhā pharmaintha 'Tho bawar; Yakhē di go tho phajī wārth.' Nabiā ki naghan wārtha ya dastē 'sh-hawān chādarā gwasth khākhtath, whard zurthath-i. Hawān vindo ki mazār dasā dāthai ni hawān dast mordānā phajyārthai ki 'māighen.' Guđā mokal bītha Nabiārā, thartho handā ākhtai. Chonān ākhta ki khundo tākē ludagheth hawēn-r'gā ki juzagħ wakhtā ludagheth. Ākhto kissav khuthai ki 'hawēn-r'gā tikkāiyā tharthaghān, ya shaf bītha hazhdah sālān.' Guđā bakkalā gwashta 'Gindān chikhtaren mazaiñ marden, chikhtaren droghē bandaghen!' Roshē budhāi bītha hawān bakkalā māhiē gipto dātha zālā pha chillaghā, gwashtai 'Man ravān dhandā jān di shodhān, af g'hāroā di phur-khuthi khārāt.' Shutha ki bakkal daryā kharghā, topi di ēr-khuthai, kaush di ēr-khuthai, g'hāro di ēr-khuthai, phēhitha ma daryā lāfā jān shodhaghā pha: tubi ki jathai af-azh dar-khapta gindi 'man zālān, nēn main jar ēr-ant, nēn main g'hāro-en, thi dighār-en, thi hand-en, main zāl bīthaghān.' Kandiā khindariyā bītho nishta. Ākhta ki auzārē, zurtho mādhīn zēn-phusitā chāpēnthai, shutho burthai wathī shahrā, str-khuthai. Havd chukh paidā bīthaghant-i. Roshē phadhi chukhē jar zurtho shutha pha shodhaghā daryā kharghā, shustho roshā phirēnthaghant-i, andarā phēhitha jān shodhaghā, jathai ki tubi, dar-khapto gindi ki main mard-ān, oli hand-en, dilo di ēr-en, kaush di topi di ēr-en, hawān bakkal-ān. Thartho tikkāiyā loghā, gindi hawān māhiā zāl hawēn-r'gā ya

pahnādjhā chillaghen. Gudā zālā gwashta, 'Tha daryā shuthaghāi, yā nēm-rāhā tharthaghāi, ishtāfā ākhtaghāi' 'Ran' gwashto 'Man bāz sāl gwastaghān,' guđā hāl wathi dāthāi. Guđā kabūl khuthāi ki Paighambar kissav rāst-en, ākhto Musalmān bitha.

Phadhā Rusūlīlāh nā-durāh bitha, mardumē ākhta galōā dastagh jathai kharkenthai. Dāiār gwashtai 'Baro, gind-i, chacho-en bandā-en, ēshi nashk (sijill) chi-ant. Dāiā ki ākhto ditha, gwashta 'Ēshi sijill ē handi bādagħāni nēn.' Rusūlā gwashta 'E Arzēl-en, ākhta maiñ sah giraghā. Tho baro gwash ki hazhdah sāl maiñ dātō umra asten, baro azh Hudhā pholā khān.' Dāiā hawān-r'gā gwashta. Arzēlā shutha gwar Hudhā, gwashtai 'Wāshā! Thai dost gwashaghen ki hazhdah sāl maiñ umra dātō asten; thai chi hukm-en?' Hudhā pharmalinta 'Baro, maiñ dostār gwash, thai hazhdahen sālān ya-shafā mi'rāj waliktā tha gwastaghē; thai salāh-en ma hazār sāl tharā wađainān, tha shara' kabūl khanē, thai walikt hamēsh-en.' Ākhto Arzēla hawēn-r'gā dasithai. Gwashtai 'Manān manzūr-en; gwaz biyā.' Ākhto Arzēlā sēnaghā zor dāthai, sah khashaghā pha. Nabiā gwashta 'Arzēl, tha ki manān zorā dēaghāi, maiñ ummatā di hamīghtareñ zorē dēai?' Arzēlā gwashta 'Thai ummatārā ma phancheñ murdānagh zor dēān; tharā ma ya murdānā zor dēaghān.' Gwashtai Nabiā 'Har phancheñ murdānagh zorā manān dāi, ya murdān zor ummatā dai.' Guđā faut bitha Paighambar.

## LIX.

## BAYĀN YĀILĪ.

## I. BĀNZ O KAPOT.

Bānzē kavot bē-chāragheñ,  
Hardo miřāna raptaghant,  
Ma Shāha icutā khaptaghant.  
Phēshi suwāl bānzā khutba.

—Ji Shāhē-Mardān Yāili!  
 Tha bē-shakk mani dīn-wali,  
 Mā chukh shudhīyā ishtaghant,  
 Azh Havd-daryā ān kharaghā,  
 O ēr-buneñ drashkē sarā.  
 Ma jhatān dēāna ākhītaghān,  
 Jāhē shikārē dast-girān,  
 Pha guzhnagheñ chukhān barān  
 Malīn shēri shikārā tho ma zīn,  
 Ki anhwāl kūllān gwar-thav-en.'  
 —Gudi suwāi khuth̄ kauñtarā,  
 Ji Shāhē-mardān Yāili.  
 Tha bē-shakk mani dīn-wali.  
 Chosheñ anhwāl-en manī.  
 Mā chukh shudhīyā ishtaghant,  
 O khoh Bamboñ sarā. 20  
 Khāktān ki chēkhoē chinān,  
 Pha guzhnagheñ chukhān barān,  
 Zoreñwarā āvrīstaghān,  
 Giptāi manān phaṭaghā,  
 Nīn o guzhnagheñ bānzār ma dai,  
 Anhwāl kullān gwar-thav-en.  
 —Gwāñkhē nakhiñ thīhār jathā,  
 —' Kambar, mani khārcā biyār,'  
 Dasti avr zān sarā,  
 —' Biyā bāñz, tharā gozhdē dēān,' 30  
 Chonān wath̄i gozhd burithā,  
 Mighdār kalini kauntarā,  
 Aghdi zarāñ ma-sarā.  
 Guđā grēghī kapot bē-chāragheñ.  
 —' Ē nēñ bānz-en na ma kapot.  
 Mā hardo Hudhāi phrishtagh-ūn,  
 Pāken Hudhā shastāthaghūn,  
 Ān phar thai āzmūtaghā.  
 Jawān-en ki giēshtaē sharā!' 39

## 2. YĀILĪ SAKHĀWAT.

Ahmad Shorān gushī : Yāili sāñi sifatān gushī : Yāili  
sāñi bahā-biagh rosh gushī,

Ahmad khashith Shāhe-mardānī kissavā,  
Shāhe-mardānī kissav, Shāhānī siwat.  
Khāi suwālīc, gälēth pha ērmānen dafā,  
 'Dai manān zarān, ma havd janikh sir-khanān,  
Hapt manān dukhtar nishtaghant ya ās sara,  
Māl niyath mārā, hāl niyath ipti lashkarā.'  
Yāiliā bi Kambarā sohvī gwān-jathā,  
 'Kambar bairamen phāghē band hawen phir mard  
sara.'  
 —'Dērav azh khashtaē, ashko khārē paisavān ?'  
 —'Zar manān nēsteñ, ma tharā bashkishā khanān, 10  
Gir manā dastā, khan bahāi ma kichahān.  
Dai hamodhā bāñ pha sadh mard bahā.  
Hastale saken biyārē pha zar dohaghā.'  
Zar khuthā Gaurānī malukiānīc janā,  
 'Ē chi mardē ki bitha pha sadh mard bahā ?'  
Yāili gälākhta phara durr-chinen dafā,  
 'Nām-en manā Haidar, ma hamū khārān jāik-ān.'  
 'Zir kuħāravā, baro pha dār buraghā.'  
Khākhtān dañ Gaurānī sarinī ādānavā,  
Whāv-shutba Haidar manā wathi whāv-shādhīhā, 20  
Khaptagho shērān phroshtaghan olāk pha-gwarā,  
Sār-khuthā Shāh azh wathi whāv-shādhīhā,  
Ya phithī ole sal phithī khākhtān azh lathā,  
Gipto ma goshā, ladithaghanti chō syāhen kharā,  
Khākhta dañ Gaurānī sarinī darwāzagħā.  
Nāraheñ shērān har chyārēnān yag-dafā.  
Trakħta mahal khaptaghan rānī shēr bunā.  
 —'Dār wathī shērān, mā shahr Musaimān būn yagsarā.'  
 —'Niñ dārān, ki din Muhammād wađithā.'  
Sal pharān kalimo Muhammād phur-khuthā. 20

Yāili bi Kambarā zithēn gwān'-jathā.

'Biyā tha Kambar, man Madina sāthē barān.'

Yak-hazār lēro sha hawān muhrān phur khuthā.

Ān phakir khoren nishta ma chyār-rāh sarā,

Ān phakirā azh Murtizā nānē lotithā.

Gwashta Shāhā 'Kambar tho phakirār nānā bi-dai.'

Kambarā gwasht 'Nān ma barki lēravān.'

Gwashta Shāhā 'Lēravā go bārā bi-dai.'

Kambarā gwasht 'Lēro ma katār sar-en.'

Gwashta Shāhā 'Jumlaen katārā bi-bashk'

40

Kambarā shorē zurtha, lokā azh pharīthā,

Hākh pha sultānī daf-o-dēmā jhapīthā.

Yāiliā ma Duldul zēnā khandithā,

'Chon-en, O Kambar, thai malighī bālādh halithā?'

Kambarā gwashta bi wathi rādhen wāzhahā.

—'Man kisān-athān, gwashtaghan maiñ math-o-phithā,

Khānēzāt-ē tho Duldulē rādhen wāzhahā-ē,

Azh thai bashkān dītho man hairān mathaghān,

Nawān go thai bashkān go mazho darbeshān rawān!'

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## LX.

## PHIRĀI WARNĀI SHA'R.

Jiwā Kird gushi: imar phirāi warnāi khardē gāi  
gushi.

Yād khanān Rabbā, kurzatānī malik wadh-ē,

Jān mani ranjān azh gunāhān be-jaukhaven,

Hardamē gwānkhān wāhariē Pir Sāhibē,

Rabb pharmānā khār khanē, banda jāhil ē,

Roshaghē phanj-wakhtā namāz jān sihat en,

Mansabē sachoen sakhiāni ziādhahen,

Wadh Nabi pākeñ pha badh-o-nēkhān zāmin-en.

—Bandaghē warnāi raghām, 'aish mausim-en,

Bachihakān pahnādjē phaghaz-zireñ phūrahen.

Phirāi dast ma kiblē khasēñ khuthen,

10

Asaven chāriān huzūriā charithen,  
 Trān go ninjeñ bachhakān warnā khadhen,  
 Bāragheñ borāni budhāwand lotāithen,  
 Mal go mochī rakhtaghen sanjān pahārithen,  
 Phādh ma thāsān doraveñ jabdhī shēfithen,  
 Zēn bihānāni gipten; Rabb yād-khuthen,  
 Mal go chābuk o khuriān lothārithen,  
 Danz go dauliān sarēni phāghān shuthen,  
 Ajariān pha ujarāni dagān jathen,  
 Bor sawār khārān pha hukm-pharmāni burthen,  
 Ma kiblo-khundān har-chyārēnān pholitheñ,  
 Maizileñ syāh-gosheñ samandān dalmolithen.  
 Bāragheñ borāni dhanlyān droht jathen,  
 Go zamīn-chandeñ phirahē birān sahr-khuthen,  
 Daur-dāwāen phirahē mūrī waṭithen,  
 Kālivī shikohān azh-dirā jhaṭithen,  
 Lib duhodhā dān gwañkhēa shuthen.  
 Gabruā pha phusht dēmiā pēchithen,  
 Phirān nokh-sāj barākheñ thēghā jathen,  
 Malighī bālādhā judā azh gardan khuthen.  
 Kanjukhā savzéghā charanz rishā tangithen,  
 Bāragheñ borān maizilān chandolā burthen,  
 Bar bēwānā rastharāni hāwā khuthen,  
 Langavān shādhkāmi gwara sardārān jathen,  
 Bādshāhān mahal-māriān biashkhuthen,  
 Ummati Rabbā shi balāzīrā chutithen.—  
 —Phirēhā waldi dātha ki—Gālān gozh-deāe,  
 Shāhiār masterē, durr-hadiseñ dānā dil ē,  
 Ginavān shaitān bētālā aspā charē.  
 Dañ-sarā wasā Rabb-pharmānā khār khanē,  
 Mā nīyūn ēkhā, jasol bāzān malikē,  
 Malkamith nātharseñ, jasolē zorāwar-en,  
 Nā-nurād vēri, vichorān dostēhā,  
 Zor bār' bachhān zareñ, āriseñ phithen,  
 Ān hukm jāri-en, polisi<sup>1</sup> ē nāzir-en.

<sup>1</sup>The English word *police*.

Mā hadhēn khāyān, daur pha-rashēfī warē,  
 Pha dilān maskis<sup>1</sup> murādān go thatharē,  
 Jūfō bilē, tha Hudhāi nāmā diyē.  
 —Gudā ma jawāb dāt̄ha ān balāzireñ phirahē.  
 Gabruān̄ rimlāsen̄ vēri thav-ē, 50  
 Ān̄ malūk-rangeñ sūratān̄ badh-hilā khanē,  
 Thau miyāithē, cho ki thai chāriē girant.  
 Thaukh amīrān̄ majlisān̄ pasandī nawant!  
 Akul o dānāhān̄ thiryāt̄ gwānkh janant.  
 Shajjanē shāthān̄ dañ-dameñ zindagh ma-bant,  
 Sāmano dēmīn̄ ma-oshtan'; zit̄hen̄ talant!  
 —Ash thau, gurbaghen rangā, go Arzēlā arkān gēh-ant,  
 Chandehān̄ warnā lā-tamāen̄ mān̄-ravant,  
 Phirahān̄ shikkān̄ khanavān̄ nokh-sāj khanant,  
 Phirēn̄ khaz nēstēn̄, lā-sharik banjoghar-ant. 60  
 Nodh̄ pha pharmān̄ Hudhāeghā darishant,  
 Basthaghen̄ ahdhān̄ Khāwindēghā āfā dēant,  
 Hind Sind gwārant, chyāren̄ khundān̄ shalant.

## LXI.

Haidar Bālāchān̄ gushi: wathī phirahē gushi.

Biyāedh̄ o sālokh-droshamen̄ bachhān̄,  
 O Mazāriē gedaren̄ hotān̄,  
 Daz-rasā bālādhā ma rangēn̄,<sup>2</sup>  
 Azh bibāqān̄ chāndanē zēnā,  
 Azh amulān̄ shakhaleñ nyādhān̄,  
 Azh amīrān̄ sath dīwānān̄,  
 Phirēhā pahnādhē manān̄ dādhā,  
 Hēmini mardē pha manī rand-en̄,  
 Giptai manī bālādhā malūkiyā,  
 Ma phēndān̄ cho tarzān̄ mazārlyān̄, 70  
 Maiñ zān̄ azh mahmēzān̄ nariyān̄,  
 Bānzik azh phur-khashān̄ kamāniyān̄,  
 Maiñ dast larzān̄ ma simureñ wāgān̄,

<sup>1</sup> Maskif, for Ar. maksūb.<sup>2</sup> Cf. XIX., I. 43.

Chambo azh shirazi lureñ thēghān.  
 Khushken dathān azh phopulen rakhān,  
 Nēn phroshān cho pheshtareñ roshā.  
 Maiñ chham azh direñ gindagheñ grān-ant,  
 Gwar azh Dāūdi zirih o holān.  
 Dañ mani bāri ath hadisāni,  
 Mā dēravo chyār rāh sarā bastath,  
 Maiñ an kilāt pha daro bandath,  
 Har-khadhen mihmān pha gal-khāktant.  
 Maiñ gwāñkh avo Domb langaveñ mardān,  
 Khashtathant shiskān o galē suhren,  
 Khārch avo sālwāren gurāndān-ath,  
 Dēghchaho bhāttiyān mārā gah-ath,  
 Mā lanjaveñ whān phāgal dāthānt,  
 Dāthān bi mihmānen Balochēnān.  
 Nosh khuthānt gist-sadū akhtaghen mardān.  
 An maiñ go ānhī trāshtaghen sol-ant,  
 An maiñ borāni phāgah o sāh-ant,  
 An mani phanj-wakht namāz jāh-ant.  
 Maiñ zēn avo shirwāren bihāñān-ath,  
 Manān nokareñ mard wasarā thākhtant.  
 Mā mir avo māriç sarā dithānt,  
 Am-nashina go sāhiyān nishtān,  
 O hamān zilohān chirrakhēnā,  
 Nishtagho rāji thoravē basthānt.  
 Manān bashkithānt kimkāf o khawā-khāscen.  
 Niñ ki azh mirāni dara khāktān,  
 Dañ wathī miri bandanē rājā,  
 Maiñ Marav bāzār ath tanāwāni,  
 Sangsila go bukhtagheñ joān,  
 Gumbaz go Syahāfā giyāsenā.  
 Maiñ bahr go haisiyān mukhi mīān.  
 Niñ nishtagho duā-goān hawān roshē,  
 Shāh mani imānā manān bashki,  
 Dañ hamān dēmi-mizilo rāhiyān,  
 Guđā Haiderā daur pha sarjamagh wārtha.

20

30

40

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PART VI.

SHORT SONGS (DASTĀNAGH), CRADLE-  
SONGS, PLAY SONGS, RIDDLES.

LXII.

CRADLE-SONGS.

1.

Lolilo manī phusaghārā,  
Whashen whāv manī bachhārā,  
Murghē janē sarphost khanū,  
Murghē phost manān phakar-cn,  
Zikkī phādh pha joreñān,  
Shastān phar wathī wasiyā,  
Gashtī pattaro drangī sāh,  
Zikkī roghanā zardēnā,  
Mēshi dumbaghā gozhdēnā,  
Rozi bā' manī bachhānī,  
Lolilo bachhērā, thau phir bāthē.

11

2.

Ālam Dīn phul-gudhen warnā bi,  
Bandī har-shashen hathyārān.  
Dhāl tūpako kātārā,  
Ziri wathī jābah morthēnā,  
Shirāzī lura Kindiyā,  
Thāshi markavān trundēnā.  
Jaghdālen janān pharāmī,  
Dāth-i dirawān azēnān.

1.

Tharā jarān dēān suhrēnān,  
 Zarān dēān naghdēnā, 10  
 Hirthein poharānī gozhdēnā,  
 Mirzi shakhalān shahrēghān,  
 Cho Jaṭī manī-dilā rāzi bī.  
 Go thau hamchoshi gäl-khāi,  
 'Kosh ma dighāren khondā jath,  
 Khoħānī sarā dolo bī,  
 Istār manī muzhā sahrā bant  
 Thau sanj khañ wathī markavā trundēnā,  
 Hamā drikhokheñ khumēdh chakkā.  
 Biyār-i dañ manī pækcrā, 20  
 Band-i dā munā gazēghā,  
 Nind pha mani hīl bī.  
 Cho Punnū sar-girth jidhā biro',  
 Sar-dā bārth wathī gwāmēshān,  
 Harragh dāi nī whāv biro'.  
 Ma gām o gām khanāna khayān,  
 Khayān dañ thai bālādhā,  
 Nindūn whazhdil o whash-hāla.  
 Cho istār bāngohē sahrā bī,  
 Mokal dai mani indařā, 30  
 Nawān Punnueñ taghor thari biyāith,  
 Nawān randī dāi na hāghā bī.  
 Thau baro wathī mēravā Rindiyā.  
 Sardār kāshidē shasti dā,  
 'Biyārē rāhzaneñ Ālam Dinā,  
 Main jang-eñ go doiman jaureñā,  
 Dājal o Harrando mardān,  
 Zirūn g'horavān grānēnān,  
 Jumbēnūn hazāri saujān,  
 Bāhān bēl-khanūn honiyān.' 40  
 Loliān dēān bachhārā,  
 Bādshāh ki Hudhā āmi khath.

## 3.

Nāziyā jadha srādhen kull,  
 Gird Gumbazān jarēnā,  
 Syāhāf thanakheṇ gaza,  
 Wathī phiruk bunindi handā.  
 Gwānkāh jath phidh o nākhoān,  
 Brāthān somareṇ zangēnān,  
 Nākhoī mazāren bachhān,  
 Tri phusagben saulēnān :  
 Shawā biyāedh man manī chyār-kullā,  
 Nodhān azh sariṇā bastha, 10  
 Nawān shwāi miri hathyār misant,  
 Nawān shwāi murthen jābaha namb girth,  
 Molid be-nango di tureṇ,  
 Gokhān maṇi-ladjhā mēshēntha,  
 Bagā Gūjaro gwāzēntha.  
 Loliān dēān wathī jinikhārā. 16

## 4.

## A PLAYING SONG.

—Falānkhī ! Jinikh loṭāiyant,  
 Pha whashen Gumbaz nazē khan.  
 —Falānkhī na khālīh o janikhān !  
 Dast ma guzāren khāreṇ.  
 Wathī brāthī sutanā shalwāri gushādeṇ,  
 Ārifā khawāhe doshi,  
 Pha nākhoā khamāni jhalē,  
 Pha māthā kuchithowen phashki,  
 Pha wadī jamaven jīghī khath. 9

## LXIII.

## DASTĀNAGHĀN.

1.

Girdeñ jāñi, mañ thai rand-āñ,  
 Saimi säl-en, mañ thai rand-āñ,  
 Ma astān lañghanāñ, mañ thai rand-āñ,  
 Ma lāf dođ-en, man thai rand-āñ,  
 Ma dil ganokh-en, mañ thai rand-āñ,  
 Ma rūhā be-was āñ, mañ thai rand-āñ.

2.

Yārāñ, choți phulāñ dai,  
 Sherānā salāmā dai,  
 Maiñ sohnā dosti vērhāñ dai,  
 Sohnā choți phulāñ dai,  
 Sohnā mahri pechāñ dai,  
 Sohnā zahmi hulāñ dai,  
 Āfā phir chhāthā biyā,  
 Yārā maiñ salāmā dai,  
 Dastān band, ghulām-āñ thai.

3.

Ji o ji maiñ Bibāi,  
 Mēndhē nāl, maiñ Bibāi,  
 Gēndhārī khohā, maiñ Bibāi,  
 Zangi chhāthā, maiñ Bibāi,  
 Phaidhā til, maiñ Bibāi,  
 Dilbar lahn, maiñ Bibāi,  
 Umarkoṭā, maiñ Bibāi.

4.

Chalrā thai dast-en, niñ na phirāi;  
 Olā maiñ yār-en, niñ na phirāi,  
 Thai vērh maiñ dast-en, niñ na phirāi,  
 Nēn athi khoṭā, niñ na phirāi.

5.

Zāl gushī.

Chalrā thai nashk-ān, mainā Allah bēl !  
 Has-ān bē-was-ān, manān bhārī neli,  
 Hawān rūpiā thai nashk-en, mainā Allah bēl,  
 Khandagheñ khand, mainā dīrī khush bī.

Mard gushī.

Sohniā, ēkhā na ravē, mainā kūnjān toli.

6.

Mauth nashān garmē thaf-en,  
 Haur nashān dañz-o-muzh-en,  
 Ishk nashān brishkhandagh-en.

7.

Nodhān bitha grand,  
 Ladi kulli trand,  
 Zangī khutha hand,  
 Biyāñthi dilān band,  
 Nokhān khutha trand,  
 Gēndhārī khutha hand.

*Or,*

Gyāndār sarā band.

8.

Zawāren Zarkāni tho g'horav khai-ē ?  
 Shāho sar-muhr-en, g'horav khai-ē ?  
 Gal sar-muhr-en, g'horav khai-ē ?  
 Shēra Bakhmāra, g'horav khai-ē ?

9.

Girdeñ jāni thai yār biān,  
 Mainā kalāmī-en, thai yār biān,  
 Ma bol pālān, thai yār biān,

Mēndhēwālī, thaī yār biān,  
 Rad nazi bi, thaī yār biān,  
 Phārā cho dārān, thaī yār biān,  
 Dag dasē, nawān gār biān.

## 10.

Jawain̄ deh Marīgheñ,  
 Achā dēh Marīgheñ !

## 11.

Bhimbar phādhi thaunkh-eñ,  
 Kalar wārī trāthā,  
 Kachhā ya bētā,  
 Bhimbar phādhi thaunkh-eñ.

## 12.

Vērha kuli sahī-eñ,  
 Ravaghi gīyal drāhiyā ;  
 Tonē lađān tonē nindān,  
 Ravaghi-ān drāhiyā ;  
 Tonē khandān tonē girayā,  
 Ravaghi-ān drāhiyā ;  
 Dēmā Jatānī mēr-eñ,  
 Ravaghi-eñ drāhiyā ;  
 Tonē bandān tonē phirnē,  
 Ravaghi-eñ drāhiyā.

## 13.

Lah, mañ zālānī sardār,  
 Lud, mañ drāhariyā biyā,  
 Lai, mañ bolānī sachā,  
 Luđ, mañ drāhariyā biyā,  
 Zālān bülēwālī lud,  
 Mañ drāhariyā biyā,  
 Haroān thaī chāri,  
 Luđ, mañ drāhariyā biyā.

14.

Ubhar laung būta,  
 Sambhar drāhariyā biyā,  
 Mardā band go tindān,  
 Sambhar drāhariyā biyā,  
 Tindā band ma mundhā,  
 Guḍā drāhariyā biyā,  
 Mundhā jan ma dhanḍā,  
 Guḍā drāhariyā biyā,  
 Roshā theiyā chāri,  
 Sambhar drāhariyā biyā,  
 Phēd̄hā band jhūtā,  
 Sambhar drāhariyā biyā,  
 Zālā mēndhēwālī,  
 Sambhar drāhariyā biyā.

15.

Sāvī mard giraghi-en,  
 Giraghi-en janaghi-en,  
 Rēlā zawār khanaghi-en,  
 Sēviā baraghi-en,<sup>1</sup>  
 Jēl-khāna mān-khanaghi-en,  
 Nāi gwān'-janaghi-en,  
 Phut̄-gal ēr-khanaghi-en,  
 Rishā gaur-khanaghi-en,  
 Charoeñ gozhd̄ mushaghi-en,  
 Nēka nokh khanaghi-en,  
 Janaghi-en, giraghi-en.

16.

Chāchī, chhorav topī gār-en,  
 Chirān, chhorav topī gār-en,  
 Bhirān, chhorav topī gār-en,  
 Rukān, chhorav topī gār-en,

<sup>1</sup> Or, Ēqā Rojhān di baraghi-en.

Chhorav topī dhuggay bār-en.  
 Khush-ān, chhorav topī dithom,  
 Bonsh-ān chhorav topī dithom.

## 17.

Rējān tili, Mastānī,  
 Phopat bi, Mastānī.  
 Tupak zurtha badānī,  
 Thai mardā man satānī,  
 Khard arān thai dastānī.  
 Chalrā dātha nashkānī,  
 Tobān dil maiñ, Mastānī,  
 Rojhān shahrā, Mastānī,  
 Jī o jī maiñ Mastānī,  
 Thai zar en bāz, Mastānī.

## 18.

Zawāri trundeñ borānī,  
 Yāri savzeñ mindānī,  
 Jhatē phalkē nindānī,  
 Girdeñ dēmā gindānī,  
 Chireñ thārē sindānī.

## 19.

Adhrā, thai naukar-ān,  
 Halk vērhā sogav-en,  
 Mard murtha thai zindagh-en,  
 Shēr puchhā drimbagheñ,  
 Drimbaghā māñ dav na bi,  
 Ās chakhā jhunjagheñ.

## 20.

Bāragheñ bēl naukar bān,  
 Kadahen chhamā naukar bān,  
 Valvaleñ jighā naukar bān.

Savzeñ rakh-en naukar bāñ,  
 Sēnagh-gulā naukar bāñ,  
 Bānzūbandāñ naukar bāñ,  
 Chitti dandāñ naukar bāñ.

## 21.

Lahrē lang, khadho phēdhāgheñ,  
 Nārī, yārē gindaghā phēdhāgheñ,  
 Nārī, vērhā bar, khadho phēdhāghen,  
 Yār gindaghā phēdhāgheñ,  
 Mudho chunijund khadho phēdhāgheñ.

## 22.

Janari<sup>1</sup> maiñ rūh-en-i,  
 Khandaghā maiñ rūh-en-i,  
 Marā thai sareñ go rūh-en-i,  
 Marā thai sareñ, mūnjhā na bī,  
 Marā thai sareñ, mūnjhā niyāñ,  
 Thai nindaghā mūnjhā niyāñ,  
 [Thai mar mīrī mūnjhā niyāñ].  
 Go tilhaghā maiñ rūh-en-i,  
 Go nindaghā maiñ rūh-en-i,  
 Thai gindaghā maiñ rūh-en-i,  
 Phir bī maiñ rūh-en-i,  
 Dīr bī maiñ rūh-en-i.

## 23 (a).

Go mā drogh khuthā, drohrā,  
 Azh mā khard khuthā, drohrā,  
 Mā tharā sahi khuthā, drohrā,  
 Yārē thi khuthā drohrā,  
 Niñ lađi bīthā, drohrā,  
 Azh mā dīr bīthā, drohrā,  
 Nashke phēr-dai bē-hayā.

<sup>1</sup> Or, Būjarū.

## 23 (b).

Man̄ tharā sahi khuthā, drohrā,  
 Yare thi khuthā, drohrā,  
 Nashkē phēr dai, drohrā,  
 Chhamā khor biē, drohrā,  
 Phādhā lang biē, drohrā,  
 Dastān tund biē, drohrā,  
 Manān doh nēn, drohrā.

## 24 (a).

Bagī, mūmalān thaī ling,  
 Jhaṭē indēmā bī nind ;  
 Jhaṭē nar sawādā gind,  
 Bagī, indēmā bī nind ;  
 Thai sūratā pasind,  
 Bagī, indēmā bī nind.  
 Thai thangaveñ dī būl,  
 Bagī, indēmā bī nind ;  
 Chiē Rabb khārā gind,  
 Bagī, indēmā bī nind ;  
 Chiē mard daurā gind,  
 Bagī, bhirak nazī nind.

## 24 (b).

Bagī, mumalān thaī ling,  
 Bagī, dhuk nazī nind ;  
 Chiē Rabb noghā gind,  
 Bagī, dhuk nazī nind.  
 Thai sūrateñ pasind,  
 Bagī, dhuk nazī nind ;  
 Jhaṭē nar sawādā gind,  
 Bagī, dhuk nazī nind ;  
 Thai phopatān chi ling,  
 Thai shēfagheñ thaī phoñz,  
 Bagī, dhuk nazī nind.

Thai lēravānī ling,  
Bagī, dhuk nazi nind.

25.

Phirān sor ma sauli bān,  
Nārī yār maiñ dāuri bān,  
Chalā gung dai, ghālī dā,  
Chalā mēndhanewālī dā.

26.

Mēhro tili, sadān dhilli,  
Mardā bilt, go mā tilhi,  
Sadān tili, mērhān tili,  
Halkān tili, mērhān tili.

27.

Shawā jēdi khanē Allāh,  
Main yārā Hudhā biyār,  
Main rūhā bēwas-ān,  
Rawān yārē gindān khāyān,  
Main girdoh thai halakeñ,  
Rawān hā dī janān khāyān,  
Shawā gokhē khanē vandi,  
Main yārē Hudhā biyāra,  
Doeñ dastān khanē burzā,  
Main yārē Hudhā biyāra.

28.

Phādh thai dor khanth, narmiyā biyā,  
Jutī thai chī khanē, narmiyā biyā,  
Bahādhur eni thai nām, narmiyā biyā,  
Phādh thai dor khanth, narmiyā biyā.

29.

Dilgoshī dār, Thagī, thai mardā mañ sak-ān,  
Mañ pattanā gardān, thai mardā mañ sak-ān,  
Thai gobar-jan lūhān, thai chunriā drūhān,  
Gobar-jan satān, thai mardā mañ jhakān.

30.

Sinnaman Sāhib maiñ yār-eñ kullāen,  
 Zarāñ daññē ki nathā garāheñ,  
 Sahīhan kullāñ thangav kanāheñ,  
 Thangav na biāñ guđā mārā sunāeñ.

## DASTĀNAGHS IN THE JAṄKĪ DIALECT.

31.

Lāl kirāñi bülēwāli,  
 Kirāñi jhamkēwāli,  
 Kirāñi hassiwāli,  
 Kirāñi mēndhiāñwāli,  
 Kirāñi shahreñwāli.

32.

Dardi āñ ki mardi āñ,  
 Dillē jōr bharēndi āñ,  
 Sajj bāñh luđēndi āñ,  
 Khabbā pair chulēndi āñ,  
 Sina gul karēndi āñ,  
 Ruthā yār manēndi āñ,  
 Chalrā pāo maiñ tildi āñ,  
 Pai kanūñ maiñ dardi āñ,  
 Tikkā thi, maiñ valdi āñ.

33.

Yār chārhyā rēl-tē, phārat hai yār dā,  
 Naukar ē khāñ dā, phārat hai yār dā,  
 Yār chārhyā bērī-tē, phārat hai yār dā.

## A DASTĀNAGH IN KHETRĀNī.

34.

Phēroz Shāh ēthāñ thi,  
 Nathīra begā ēthāñ thi,  
 Māruñā begā ethāñ thi.

## LXIV.

## BUJHĀRATĀN.

1.

Ya shai jawain ulkahā astā,  
 Duzhmanēa rēsēntha-ish khashta,  
 Bāng'hawā pahre rāh sarā gwashta,  
 Go minnat mēhrān niyadh dastā,  
 Ē bujhārat Brāhimā bastha.

*Bozh.* Warnāi o phirāi.

2.

Ya shai jawain ulkahā yakā,  
 Go jhēravē jangān sadh-barē sakā,  
 Har-khasē khāith, jathi wathī chakhā,  
 Mañ na gindānī jāgahē dhakkā,  
 Gosh dānāhā shāra bozh wa hakkā.

*Bozh.* Chhāth.

3.

Brāhimā phairi gwashtaghā gālē,  
 Dīthaghānī chíc, rangū bē-hālē,  
 Rangen kojhā, andar-enī lālē.

*Bozh.* Ās-khoh.

4.

Hudhāi kurzat o khārā,  
 Zamin nēstath o dighārā,  
 Bē-khishtagheñ khishārā,  
 Hudhāi kurzat o khārā,  
 Sabzo phul bahārā,  
 Pha phashaghā di taiyārā.

## 5.

Zī khākhtān ba nāmzadhi dagā,  
 Bē-sān chie tharathho agā,  
 Bīthaghān hairān go hamē agā.  
 Gind, hamēshī akul o sagā,  
 Go janokhān blanti lagā.

## 6.

Phakhaghen churānī ravāt syāhen,  
 Maān-bunā saigist rēzam jāh-en,  
 Dān ma burzā hoshaghā druāh-en.

*Bosh.* Thigni.

## 7.

Phāro-en shafā khor-en,  
 Yakē pha zulm zor-en,  
 Pāsāno takor-en,  
 Butā dī shā laghor-en.

*Bosh.* Phuri.

## 8.

Ya drashkē joṛēntha pāken Hudhāiā,  
 Ma zamīn phushtā pha jindeñ razāiā.  
 Bund yak-en-i, lāmb-en duājā,  
 Yakē rēkh bītha, yakē sawāiā.

## 9.

Pyālāc phureñ dītha mā jāhē,  
 Nishtaghā lāl o nēstathī dāi,  
 Pyālāc wārtha lāl shahid bītha,  
 Chonān ki kulleñ alimā dītha.

## 10.

Do gwahārān dītha ambāzi,  
 Ajab khush ant gwar-ambāzi,  
 Nēn-i sūratā khamī,  
 Yakē khor, dīgar chhamī.

## 11.

Phairi khākhtān pha giḍhār,  
 Maṇ Bakari shahr gwarā,  
 Bolī ath-i whashen ṭawār,  
 Dastān gipti nar-mazār.

*Bosk.* Mār.

## 12.

Doshi manān bānzen bihān,  
 Chārī ma loghān bīthaghān;  
 Sinjānavār rēsenthaghān.

*Bosk.* Shaf-chirāgh.

## 13.

Roshē mano bānzen bihān,  
 Khākhtān azh dīren ulkahān,  
 Guḍā maṇ dī nazar charēnthaghān,  
 Mān ditha suhāgen mēhir-en,  
 Nyāmā shawāñki mān-ravant,  
 Go dast-bahokhen nēzagħān,  
 Lāfā go dastān chānkh khanant,  
 Honā ma hīrāni girant,  
 Akhīr dī banda-ish warant.

*Bosk.* Afim.

## 14.

(1) Bujhāratē ki Khidr Shāir bastha.

Āshik wasith ma xirih labrā,  
 Māshūk wasith ma hamū shahrā,  
 Āpti gindant, ziān khanant khārā.

(2) Husain Hānā Bālāchānī ki bhorenthai, c'rgā gwashta.

Nāmzadhen Khidr, tha shāir-ē tikkā,  
 Pha shitim bāñzigari drikkā,  
 Azh mān gwar chachon khanē likkā ?

Mañ daryā gār-khanē randā,  
 Di bēh nēlanti basthagheñ bandā,  
 Tha mañ samundrā dithā chamak-wati,  
 Ān jahazāñ āsinā phatī.

## 15.

Bujhāratē kī Ghulām Muhammād Bālāchāniā bastha.

Dīthom kilātē basthaghā,  
 Phureñ azh jaureñ badhāñ,  
 Sar sogaveñ go duzhanā,  
 E pha miragh zahr khanant,  
 Phēshā wathjār gār-khanant,  
 Gudā badhiē sār-khanant.

*Bozh. Tiliāni dabli.*

## 16.

Roshē Khidr Shāirā band bastha throngal sarā.

(1) Roshē manāñ zandeñ naryāñ,  
 Khākhtāñ azh direñ ulkahāñ.  
 Jangi mirokheñ bidukhāñ,  
 Gipta ma baro bē-dihāñ.  
 Man dī wathī zandeñ naryāñ,  
 Bastha pha trāt o chābukāñ,  
 Jāhe wasandiē rasāñ,  
 Sāh wathiyā dar-barāñ.

Gudā Husain Hāñ dī bozhaghēñ-i.

(2) Jāi tho zandeñ naryāñ,  
 Shā khākhtē azh direñ ulkahāñ,  
 Nodhāñ av-bandēñ jhurāñ,  
 Arshī rishokheñ throngalāñ,  
 Tharā gipta ma baro bē-dihāñ,  
 Gudā tha di wathī zandeñ naryāñ,  
 Bastha pha trāt o chabukāñ,  
 Jāhe wasandiē rasāñ,  
 Sāh wathiyā dar-barāñ.

17.

Ya bangulā ē Kaltārī,  
 Havd daragh, thi chyār dārī,  
 Dānāt ē, tha bozh shon-dārē.

*Bozh.* Mardumen.

18.

Syāhen, agha syāh na bi,  
 Whashen, agha wārth niyāt,  
 Chaſith avo mārākhavān,  
 Khuli kizānēn kharghazān.

*Bozh.* Katūri.

19.

Syāhen mādhīn sanj bītha.  
 Chukhān dil ganj bītha.

*Bozh.* Thāſagh ki wur bi,  
 Guḍā chukh khush bi.

20.

- (a) Gorī ma garāmb khafī
- (b) Gokh dhikhi, rof phadāth
- (c) Halk lađī, dēm phadħ-ēn-i

21.

Mälā sar-dai vārā dosh.

*Bozh.* Mäl bēnagh-mahisk-en.

22.

Savzen cho hīth-en, charpi cho mēshī dumbaghān.  
*Bozh.* Gwan.

23.

Talabī naukar-ant khardē ajab bhat,  
 Kadam pha lēkhav-ant-ish khār o khidmat,

Hamē phauj dhurā bē-hathyār-en,  
 Phithī phoshindaghān yāk o tawār-en,  
 Hamodhā lashkar khosh o khushār-en.

## 24.

Nishro dīthom pha nadhar,  
 Ān shahr be-sāh watan,  
 Āhāni adh jang o jadal,  
 Nyāmjī nawant yakē digar.

## 25.

Dān ki shāhā parwaren, khapta man logh bunā,  
 Niñ ki bandaghān rāzenthā, bītha pha husn o pharā,  
 Whash hadis o khush lisān,  
 Roth go phulen ambalān.

## 26.

Hudhā pakho kurzat-en bandā pālith,  
 Rusūl Muhammad-en ummat wāli;  
 Hazareñ bandagh yak-en thāli,  
 Chamodhā khas na-roth horg o khāli,  
 Hamodhā gipto harchi dī wārtha-ish,  
 Hamā whān zurtho loghā dī īrtha-ish,  
 Guđā jatho bhorēn tho thāli ujārtha-ish.

## 27.

Zi raptā azh Thāliyā Shahrā,  
 Bor basthaghān bēbara sāyā,  
 Dān 'sh-awān dānā ki gulā dāthā.  
 Sharr khumethān ma thiraghā chartha,  
 Phith manī khobi mardunā dost-en,  
 Brāth azh grāmbali-en madrikhānē,  
 Gohār azh hamrangēn gahan-bār-en,  
 Nām gulindānē rahmat-en jānē.

28.

Wilāyat tharī-ēn, dost bar-karār-en,  
 Ravaghā gohār kisānakēn taiyār-en,  
 Na-rothī māthī, bachh olā sawār-en,  
 Phith nēsten-i, phiruk haiyāt-ēn,

29.

Sardār ki duz yār bī,  
 Nāmüz nāmē gār bī

30.

Sāhib ki insāf khanant,  
 Chandī gunāh maāf khanant,  
 Ordīhā ki sāhib zor khanant,  
 Bē gwashtaniyā shor khanant.

31.

Bakhilen sāhibā khas na 'shī jawān.<sup>1</sup>

32.

Kahnē litir o phiren zaī,  
 Warnā sarā sār-bār.

33.

- (a) Chonān phanērān sokhtaghān, āfā phukāna warān.  
 (b) Khatān sokhta āfā phūki wārth.

34-

Wail, wākyā dukh paighambarān biāna ākhtaghant.

<sup>1</sup> Cf. XLIX. 2, l. 18, where this saying is quoted.

## THE LANGUAGE OF BALOCHI POETRY.

FOR a general account of the Balochi language I may refer those interested to Professor Geiger's account,<sup>1</sup> which gives a full list of all works on the subject, and to my own text-book, which contains a grammar and vocabulary. I do not wish here to do more than to indicate the points in which the language used in poetry differs from that of ordinary life (specimens of which will be found in the prose narratives included in this volume), and especially to draw attention to those points in which the language of the older poems differs from that of the later compositions.

A conventional poetic dialect appears to have become gradually recognized as the medium of expression, and this has continued with some modifications to the present day in the use of many words and phrases which are not commonly heard in the spoken language.

These words are of two classes: those which formed part of the older language and are now obsolete or obolescent, and those which never were common, but are introduced by the poets to give variety or picturesqueness to their style. The latter class is drawn mainly from Sindhi, often no doubt dialectical or obsolete Sindhi; and the love-poems contain many unfamiliar Persian words. There are several instances of a word occurring once only, and such words are not always easy of interpretation. In the older poetry we have in addition the survival of old grammatical forms, and an unfamiliar syntax. It is not

<sup>1</sup>In *Grundriss der Iranischen Philologie*, vol. i. pt. 2.

indeed to be supposed that the language of the early sixteenth century has been preserved in its purity. It would be impossible that this should happen in compositions which have never before been reduced to writing and have been handed down by word of mouth for four hundred years. The bards inevitably and unconsciously modify the form and pronunciation of words to suit the standard of their own tribe and period, and a certain modernization must thus have taken place; but, nevertheless, a good deal survives, as will be shown by a comparison of the language of the poems we know to be early with that used in verse of a later date.

The following are the principal points:

(a) In the inflection of nouns the terminations have not always the same force as at present.

The inflection in *ē* has a wider range of meaning than at present. It may be used for the genitive in any position, and not only at the end of a clause as at present. For instance:

Mauhe Goharē hirānī. IV. 67.  
In exchange for *Gohar's* young camels.

Where the modern language would simply prefix the word *Gohar* without inflection, as:

Gohar hirānī; *Gohar's* young camels.

Sometimes *ē* forms a locative or dative, in neither of which senses it can now be employed, as:

Brahnaghes dānē, XI. (1 a) 1.  
On the bare plain.

Wathī destī  
To my love.

The termination *ī*, not now found in the inflection of nouns, is also used in the same way as *ē*, as:

Māli lēkhavē. XVIII. (2).  
A counting of the cattle.

Pha thèghi rāhā.	XVII. (7) 21.
With the edge of the sword.	
Māthi bāchh.	IV. 110.
Mother's son.	

Where the modern language would have :

Māl-iékhavê, thèghî-râhâ, and mâth-bachh,

*i* may also be used at the end of a clause:

Jangē na dâthom tholight.	XVIII. (3).
I did not wage a jackal's war.	
Kutho kabires hanguri.	XVIII. (2).
A log of kakir-wood charcoal.	
Baif dighâri thahtaghant.	XVIII. (3).
My pillow was made of the ground.	

This may be lengthened into *ighâ*, which has an ablative as well as a genitive signification :

Narshér kotaghîghâ khapta. IV. 186.  
The tiger fell into pieces.

The termination *âni* is singular as well as plural, and is not confined to the genitive meaning, as:

Chârî khashtaghant barâni.	IV. 94.
They sent forth spies into the desert.	
Hâl dostâni.	XLIII. 3.
News of my love.	

The dative termination *âr* is generally found in the fuller form *ârâ*, as:

Cho bi Châkurârâ gwashtai. IV. 187.  
Thus he spoke to Chikur.

Nouns which now terminate in a consonant often have the termination *o*, as :

Hirâni jaghino bîtha.	IV. 46.
A misfortune has fallen on the young camels.	
Sârtheñ sailaho bor thrishi.	IV. 50.
Rindo bîhaq. The Rind's fillies.	

Kutho kubgari. A log of charcoal. VI. 51.

Manān kadro khumēthānī niyath—  
I was not worthy of the bay mares. XV. 12.

the present forms being jaghin, sailah, Rind, kuth, kadr.

This *o* termination has nothing to do with the *o* found in words borrowed from Sindhi, which is still found, and in Balochi is treated as an integral part of the word, becoming *av* when followed by another vowel.

(b) *Pronouns.*

1st pers. singular. The form *zih* for I occurs once only. This is the Zend *azem*, analogous to the Pashto *zah*.

Mā Rind niyān Lashār zih-yān. VI. 57.  
I am not a Rind, I am a Lashār.

1st pers. plural. *Mākh*, we (or sometimes I), appears to be an older form of *mā*, and to preserve the guttural of the Zend *ashmākham*:

Mākh na jenūn ālimā. VI. 35.  
I will not have the people slain.

Mākh-om zahm jāneš Lashār. V. 36.  
While we were slaying the Lashāris with our swords.

Mākh o Nakhifo raptaghān. XVIII. (3) 14.  
I and Nakhifo went forth.

2nd pers. plural. *Shumē* is sometimes found instead of *shawā*, you. Example:

Bagār baī curtha shumē. X. 14.

Pronominal suffixes. *ē* sometimes takes the place of *z*, as:

Ki man-ē noshān. XX. 78.  
That I may drink it.

Sardar wāg-ē ishtaghant. VII. 12.  
He let go the chief's bridle.

*ish* is often affixed to nouns, as:

Pakhangēn dāl dāth-ish war bitha. XI. 4.  
His sickle was laid to the ripened pulse.

(c) *Adjectives.*

In addition to the termination in *ən* used now with an adjective preceding a noun, the form *ān* is also found. More frequently the adjective follows the noun and takes the termination *ēnā* or *ēnān*, sometimes even *ānī*. E.g.:

Biroth dan birjakā rādhēnā.	XVIII. (4) 37.
It goes in ( <i>i.e.</i> the dagger) up to the trusty hilt.	
Mēsh shi shām-sarā miskēnā.	IV. 85.
Sheep from the thymy (lit. musky) sham.	
Biyārē kāthuū janrēnā.	XXXVII. 32.
Bring the poisoned cup.	
Thau ki shēr bārān laghorān.	XI. (2) 30.
You are under shameful burdens.	

(d) *Verbs.*

The particle *bi* is much more generally prefixed than in the modern language, and its use rather corresponds with that of Makrāni Balochi than with that of the modern northern language, in which it is now confined to the imperative, and occasionally the conditional, of verbs beginning with a vowel, the only others taking it being *waragh*, to eat, and *ravagh*, to go. With these exceptions it is not found with verbs beginning with consonants. Its use in the earlier language was very general. Examples:

Amsarā thiħānī bi-ħr-riktan.	XI. (1) 6.
Together with their slaves they alighted.	
Nāħū mal bigipt Shāhzāda.	XVII. (9) 20.
Nāħu may struggle with Shāhzāda.	
Sirmugħi gwāmēshān bicharēnī.	XI. (1 a) 11.
Let him pasture the slate-coloured buffaloes.	
Rājje aħħ Bhēniyā bigardēnħa,	
Kħob saro għaqqañ bitapēnħha.	XI. (1 b) 9.
You turned your tribe away from Bhēni,	
And fled over the mountain gorges.	

Shartān bi jallakē bicharēnān. I will spin a top for a wager.	XI. (2) 40.
Biyāeth, shēdhā biladūn. Come, let us march hence.	VIII. 15.
Biyāyanto. Let them come.	XI. (3) 4.
Ghānoē bigardēnān. I will make a slaughter.	XVII. (3) 16.
Bimān ki noshān giptaghān. Think, what draughts (of grief) I have drunk.	XVII. (7) 22.
Malik Sohrāv bigind. Look on Malik Sohrāh.	XVII. (8).
Phādhān bichukh. Kiss his feet.	XVII. (8).

The particle *bi* may be separated from the verb, as :

Gohar bi shawēdhā ladīth. Let Gohar march hence.	IV. 58.
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The negative *na* or *ni* or *ma* with the imperative, when applicable to two verbs, is sometimes expressed only with the second of the two, instead of with the first. Example :

Biyāith o ma lott amrishā. Let him not come and ask me for a wife.	XIV. 54.
Zāith niyāri khuraghā. She (the mare) will not give birth nor produce a foal.	XIV. 24.

In the usual language the prefixes *kk* and *bi* are omitted with negatives, but in poetry with an emphatic negative they are retained, as :

Neh khilūn (for nēlūn). We will not leave.	IV. 76.
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*Verbal Nouns* resembling in form the Persian infinitive in *-tan* or *-dan* are occasionally found, as *gwashtan*, speaking, *dādan*, giving, in the following :

Pha hamē gwashtanā gālēghā. XXXVII. 89.  
On the utterance of this speech.

È dādān chīe nīyāt. XIV. 56.  
There are none of these gifts to be had.

### *Abnormal forms.*

Shortened forms of verbs are occasionally met with, as :

Gwazh-bi, says. IV. 27.

Chilkura phurs', instead of phursitha. IX. 18.

Zhil-bi, went out.

Burz-bi, ascended. XI. (3) 30.

Gwāh-bant, they appear. XI. (3) 33.

The optative is occasionally found :

Bāth, bā', may he be.

Roxi bā, let him appear. XL. 110.

Loghā thaiyā ās khāfi,  
Borā thaiyā dīz barā'. XXII. 120.

May fire fall upon thy house,  
May thieves carry off thy horses.

Sony bāth, sunya rawāth. Voi. I. p. 55.  
Let it be barren, may it lie waste.

Nēn gor bāth-i nēn Gandāvagh. IV. 211.  
May he have neither grave nor Gandiva.

Than niyāyathē. XIX. 17.  
Would that thou hadst not come.

The participial form in *a*, as *ākhto*, come, is often used in the same sense as the participle in *a*, i.e. as an indefinite past tense.

### (e) *Prepositions.*

In addition to the prepositions *go*, with ; *man*, in ; *dan*, till ; *pha*, on or by ; *ash*, from ; *phar*, for ; and *gwār*, with,

in possession of, which are still in use, we find *avur* or *wur*, upon, into, and *bi*, to:

These are common in the older verse, and are still found occasionally in modern poetry. Examples:

Dast jath avur barsiyā,	XLI.
She puts her hand into the bag.	
Dai bi kadana rīvirēnā.	XVII. (4) 3.
Apply it to the harsh grindstone.	
Gwānk̄h jatha jojhān hī kādān.	VIII. 29.
The warriors called to the women.	

(f) *Epithets.* Descriptive epithets are numerous, and there is a conventional uniformity in their use, as is frequent in ballad poetry in all countries. The principal actors in the epic ballads have their own proper appellations, as in Homeric poetry. Thus, Nodlibandagh is known as *zar-zuwāl*, gold scattering. Gwaharām is *thēghā* or *taren thēghā*, with the sword, or with the sharp sword. Jāro is *jaur-jawāv*, bitter in reply. Bivaragh is *mangahā*, the brave, a term also used for Mir-Hān, while Chāktur himself is simply known as the 'Mir' or the 'Nawāb.' Among women Gohar is the *Mahāri*, the shepherdess, and is also known as *durr*, good, while Lelā is called *tal* or ruby. A father is generally spoken of as *ārif*, venerable; a mother as *makkāh*, respected; brothers and sons are called *bingo* and *soul*, young, or *skāhī*, beloved, and sons are also called *thango-drosham*, golden-fronted, and sometimes simply *drosham*, *thango* being implied.

Mares, more generally ridden than horses by Baloches, are generally spoken of by their colour, the word for mare being understood. Thus we find them called:

Khumēth.	-	Bay.
Bor,	-	Chestnut.
Nih,	-	Grey.
Syāh,	-	Black.
Kulang,	-	Roan.
Savz,	-	Green, i.e. Dun.

Other epithets are *tāzī* and *Arabī*, both meaning Arab; *trund*, spirited; *bāragh*, slender; *bahran*, swift; *shikān*, tigress; and we find such phrases as *bāragheū bor*, a slender chestnut; *bahranen tāzī*, a swift Arab; *mazār baur*, a white tiger; *gor-khusheū syāh*, a wild-ass-slaying black.

When a horse, as distinct from a mare, is spoken of he is called *sanden naryān*, fat or stout horse.

A man's beard is always *a curly beard* (*brinjanēñ rish*); a friend or relation is spoken of as *miskāñi* or musk-scented; enemies are *jauren badhāñi*, bitter (or poisonous) foes.

Swords are known by a great variety of terms, among which *zohm*, now the common word only occasionally appears. We find *thégh*, *lur* (sharp), *tur*, *khanāwa*, *Mirsī* or *Mirsī* (i.e. Misri or Egyptian), *Hindi* (or Indian), *Sindhi* or *Sindkuri* (from Sindh), *Shirázī* (a sword of Shiráz), and these again have their special distinctive epithets, as *mazār-thapen tur*, wide-wounding sword; *jauhari thégh*, jewel-like or glittering brand; *savzen lura*, with green-flashing blade; *arjulen thégh*, a diamond-like sabre; *saghār*, white-flashing; *napt*, lightning or thunderbolt (which in the earlier poems means a sword, and in the later a firelock); and *bajart*, a term of doubtful derivation.

The Lashāris scornfully call the Rinds *nawath-rish*, matted beards, and they retaliate by calling the Lashāris thin-beards (*thonakh-rish*) and *hirth-phādh*, little-feet, meaning no doubt that they were like women. The Rinds are often called *lāl-mezhaghen*, red-booted, and the Lashāris sometimes *lāl-jukhtaghen*, red-scabbarded. The phrase *bāragheū burāñ*, with slender chestnuts, is often associated with the Rinds.

The Mazāris are *mazār-potravāñ* or *sher-potravāñ*, descendants of tigers, and this form is often used for other tribes, as *Lāshār-potravāñ*, the children of Lāshār, i.e. Lashāris; *Mirāl-potravāñ*, the children of Mirāl, i.e.

the Mirâlis or Bulêdhis. The Drishaks are spoken of as *thangavâr* or golden, and also nicknamed *gwand-phâdiagh*, short-footed.

Warriors and heroes are called by a great number of names. *Hot*, the most usual, is in use throughout, while *kungur*, *mangêh*, *manayânî*, *pahlewân*, *jodh* and *khavik* are common in the older poetry, and *sûrih*, *dâwîgar*, *mirokh*, *malandri*, and *moharî* in the later ballads. Forms like *gêhen mard*, good men; *walharen sûrih*, valiant hero; *jawâugir*, demander of answers, are also found.

Bows and arrows are frequently alluded to in the early ballads; the bow (*khamân*) and quiver (*jâbah*) are part of every warrior's equipment. Arrows are known as *thîr* (which in later poetry means a bullet), *gondal*, *ték*, and *sand*. Coats of chain armour, *zirih*, and helmets, *hal*, were worn by the warriors, and their arms were also protected by armour (*dast-kalîi*). Spears were much used (*bal* and *nêzaghi*), and knives and daggers (*khârc*, *kâtâr*) are also mentioned. We find the epithets *sudhaveh bal*, thrusting-spear; *savzen nêzaghi*, green-flashing spear.

Matchlocks or firelocks come in later on, and are known as *tupak* and *napt* (i.e. lightning), while a bullet is *thîr*, formerly an arrow.

#### ACCENT.

The accent in Balochi is strongly marked, and is of great importance in the correct reading of both prose and poetry.

There are many short words, parts of the verb *to be*, pronominal suffixes, etc., which are of the nature of enclitics and have no independent accent of their own; these are treated in pronunciation as integral parts of the words to which they are attached. In the text I have always shown them as connected with such words by hyphens. On the other hand prepositions prefixed to nouns often take the accent, as in the phrases *phâ-walhân*, among

themselves, and *mā-bunā*, at bottom. The negative *ma* used with imperatives, and the imperative particle *bu* in *bāro* and *bāwar*, the imperatives of *ravagh* and *tawagh* follow the same rule.

Certain forms, such as *man-ān*, I am; *thav-ē*, thou art, have only one accent, but it may fall either on the pronoun or the verb.

These rules apply to prose as well as to poetry. The following examples will illustrate their application in some of the older poems:

Ash-phadhā.	From behind.	II. 12.
Ē go Rindā yāgsar-en.		I. 28.
Rind Lashāri mā-bunā brāth-en.		II. 22.
Gōhar phā-sawān gāl-ākho.		IV. 11.
Zālē bun jāthā-ish shirrāni,		IV. 68.
Gō-mā Lashāri jbēravān mān-en.		IX. 10.
Bivaragh mā-phirā phirēntha.		IV. 120.
Ya-barē bōshi, gāl mayā gō-mā.		IX. 38.
Dānū thav-ē.		XXX. 33.
Hār-khasē aīf hanchbsh-āthant.		XXXIII. 44.
Valanon mā-sin, o jāni.		XXXVII. 96.
Pāghām gōn-āth-i Rindānt.		XI.A. 22.
Kādām pha iekhay-ant-ish khār o khādimāt.		LXIV. 23.
Phirā nēsten-i.		LXIV. 28.
Dēm-phādj-en-i.		LXIV. 50.
Mā-sara bithā.		XI. (3) 6.

Compound words of all classes, whether compounds of nouns with verbal roots or adjectives, or verbs with adverbs prefixed, follow the following rules:

If the first member of the compound is monosyllabic, it takes the accent. If the second member of the compound has more than one syllable, a secondary accent may fall on the second or third syllable.

If the first member of the compound has more than one syllable each member keeps its own natural accent.

## Examples:

mehr-sirān.	Head herdsmen.	IV. 16.
dīr-sareñ.	Numerous.	IV. 62.
gwādh-gireñ.	Wind-catching.	IV. 72.
phir-khasheñ.	Tightly strung.	LXI. 12.
phādjh-kizagh.	To retreat.	IV. 107.
chug-tāghtāñ.	Grandchildren.	IV. 80.
yāg-raher.	Of one sort, equal.	IV. 158.
wādh-mireñ.	Natural death.	V. 13.
sār-batāki.	Headstrong.	V. 28.
Chham-jatha dīrr-goshēñ Mahērya.		IX. 24.
gōr-khanāna.		IX. 59.
ēr-khaft dost.		XLV. 21.
hīrth-phādjh, thānakh-rishāñ.		XI. (4) 24.
nāwathj-rishāñ.		XI. (1 b) 12.
kator-phādjhēñ.		XL. (3) 26.
kurāñ-whāñ.		XII. 21.
Lāshār-pō:ravāñ.		XII.

The above are the principal points requiring notice. The normal accent in words of two or three syllables falls on the first syllable, and this is generally adhered to unless the word is affected by one of the rules given above. There are some exceptions when the first syllable is light and the second has a long vowel, as in *saghār*, *kiliñ*, but the tendency is always to draw the accent forwards. Occasionally at the end of a line a word normally accented on the first syllable will take the accent on the last for the sake of the rhyme, as in

Chham anriyāñ raftaghant grīhāna phādjhā. XXXIII. (1) 57.  
Go doen dastāñ saro sānā janāñt. XXXIII. (2) 15.

where the words *phādjhā* and *janāñt* would normally be accented on the first syllable.

## GLOSSARY OF RARE AND OBSOLETE WORDS FOUND IN THE POEMS.

THIS glossary must be considered as supplementary to the vocabularies of Balochi already published, such as those contained in my Text-book (1891), and Douie's translation of Hētā Rām's *Bilucht-nama* (1885). There is also a vocabulary in my *Sketch of the Northern Balochi Language* (1881), but it is less complete than that in the text-book.

### A.

- Adagh, *pp.* *aditha*. To set up, to erect.
- Ādhat, *s.* Death, fate.
- Ādhat, *s.* Custom, manner.
- Āf-hand, *adj.* Filled with water.
- Aghlām, *s.* Intellect. (Ar. 'aql-wi-fahim.)
- Ābāagh, *s.* To tie up, to tether.
- Āhū, *s.* A deer. (P. cf. āsk.)
- Akbat, *adv.* Somehow, anyway.
- Al, *s.* A leader.
- Aldoshārā, *s.* Judgment and justice.  
At. 'adl-wa-shara'
- Ālkāf, } *s.* Mountain, crag, cliff.
- Alkah, } *s.*
- Āman-deagh, *v.* To sharpen or temper a weapon.
- Ārāv, *s.* Rest, quiet (for ārām).
- Ārāvā khānāh, I will remain quiet.
- Arjal, *s.* A diamond. Flashing like a diamond (of a sword).
- Ashkr, An earthen waterpot.
- Ashkar dohagh, To carry water-pots, i.e. to fetch water.
- Asli, *s.* A sleeve. See Āstlin.

### B.

- Bash, *s.* An enemy.
- Bash, *adj.* Evil, wicked.
- Bahār, *s.* A line, series, row.
- Bairam, *s.* Lightning.
- Bairam, *adj.* White, clean.
- Baithal, *adj.* Strong, hardy.
- Baj, *s.* A kind of cloth. Ar. bazz.
- Bilādjh, *s.* Height.
- Bilādjh, *s.* Shape, form, figure, face.
- Bala-khash, *s.* A spearman.
- Bambor, *s.* A peak. (Also the proper name of a mountain.)
- Bān, *s.* A peak, mountain.
- Bangul, *s.* A youth, a warrior.
- Bānz, *s.* A hawk. See Bāz.
- Bāsk, *s.* The arm.
- Baur, } *adj.* White, light-coloured.
- Bāwar, } *adj.*
- Bārg, *s.* The arm. See Bāsk.
- Bē-hidagh, *adj.* Countless, incalculable.
- Bēm, *s.* Fear.
- Bē-nang, *adj.* Shameless, without honour.
- Bēr, *s.* Eunuch. See Bair.

Bhanj, *s.* Splitting.  
 Bhanj-bhor, *s.* Splitting and bursting.  
 Bhanjoghar, *s.* Breaking and mend-ing.  
 Bhar, *s.* Bank of a river.  
 Bharjāl, *s.* A warrior.  
 Bhāw, *s.* Regard, affection.  
 Shir, *s.* A leap, spring.  
 Bhīr-āragh, *v.* To spring (as a tiger).  
 Bhīrak, *intj.* Quick! hurry!  
 Bi, *prep.* To, on.  
 Bidukh, *adj.* Fierce. (*P.*, bidakh.)  
 Bingo, *adj.* Youthful, heroic.  
 Birjak, *s.* The hilt of a dagger or sword.  
 Biro, } *s.* The notch of an arrow.  
 Biro, *s.* Scent, musk.  
 Bodh, *s.* Feeling, perception.  
 Bodh, *s.* Love, beloved.  
 Bor-thāshī, *s.* Horse-racing.  
 Bori, *s.* A trumpet. (*P.*, burn.)  
 Boshagh, *p.p.* bokhtā, *v.* To open, untie, unlade, guess (a riddle).  
 Brinjan, *adj.* Curled, curly (applied especially to the beard).  
 Bun-giragh, *v.* To set on fire.  
 Bungrān, *s.* Conflagration.  
 Bun-janagh, *v.* To lay the founda-tion.  
 Būkh, *s.* Hair of the head.

C.

Chimak-waqt, *s.* Diamond, ad-a-mant.  
 Chandēnagh, *v. tr.* To shake. Dil-chandēnagh, To shake the heart, *i.e.* to be afraid.  
 Chaint-deagh, *v.* To sprinkle, to splash.  
 Chāpagh, *v. intr.* To flash.  
 Chapo, *s.* Palm of the hand.  
 Charah, *s.* Bucket.

Chamn, *adj.* Grey.  
 Charābz-rish, Greybeard.  
 Charēnagh, *v. causal* of charagh, To cause to go round, to spin (a top), to graze (cattle).  
 Chaukh, *s.* The palms of the hands.  
 Chēkhī, *s.* Peckings for birds.  
 Chham-didh, *s.* Sight of the eyes, something worthy of being seen, a remarkable event.  
 Chham-kadab, *s.* The eye sockets.  
 Chilak, *s.* A token.  
 Chindaval, *s.* A hero.  
 Chindr, *s.* Fear.  
 Chir, *s.* Time, duration, delay.  
 Chirāk, *s.* (for chirāgh), Lamp.  
 Chirāk-nir (for chirāgh-nur), Lamp-light.  
 Chirrakh, *adj.* Dirty, torn.  
 Chof-khanagh, *v. tr.* To thrash.  
 Choto, *s.* A waistcloth, 'langot.'  
 Chundagh, chunditha, *v. tr.* To chew.  
 Chunī, *s.* A woman's veil or chadar.  
 Chunt-jind, *adj.* With veiled face.  
 Chunī, *s.* Hair of the head.

D.

Dabavī, *s.* A milk-seller.  
 Daf-phatagh, *v. tr.* To open the mouth wide, to gape.  
 Dahmugh, *v. tr.* To summon, to send for.  
 Dahmēnagh, *v. tr.* causal of dah-magh.  
 Dalēkhīm, *adj.* Powerless, unable.  
 Dumbagh, *s.* Flight.  
 Dānā, *adj.* Wise (*P.*).  
 Danagh, *v. intr.* (of animals). To low, to bellow.  
 Dapagh, *s.* Sharp edge.  
 Dātī, *s.* Sickle (a more correct form than dās).  
 Dātīr, *s.* The Giver, God.

Daur, *s.* Time, age, season. Daur-dāwā, Time-devouring.  
 Daur, *s.* Wealth, property.  
 Daur, *adj.* Wealthy.  
 Dar, sometimes used for dast in composition.  
 Dēmpan (or Dēpān), *s.* Protection, guardianship (from dēm, face, and pān or bām, protector).  
 Dhuk, *interj.* Come here!  
 Dilki, *s. dim.* of dil, heart.  
 Draibh, *s.* Storm-cloud.  
 Draibhār, *s. dim.* of draibh, promise.  
 Drañz, in the compound sar-drañzī, Hot-headed.  
 Drañzagħ, *v.* To strike a blow.  
 Draushagh, *v. intr.* To tremble.  
 Drimbagħ, } *v. intr.* To devour, to  
 Drimbagħ, } ravin.  
 Droħiż, *adj. dim.* of droħiż, false.  
 Droħiż, *adj.* False, lying.  
 Drūħagh, *v. tr.* To drag.  
 Drushadħ, *s.* from drushagh, to grind.  
     Grinding of corn, hence a banquet.  
 Dul-daryā. See Durr-daryā.  
 Dul dul, the name of 'Ali's horse,  
     corrupted from the Arabic dhū'l-janāḥ.

Durr-daryā, *s.* Sea of pearls.  
 Durr-gul, *s.* Fair one, wife, mistress.  
 Durr-kbil, *s.* Firm post or peg.  
 Durħad, *interj.* Welcome.  
 Dushk, } *s.* Mother-in-law.  
 Dushkesh, }

Dushan, *s.* Sting. (P. dūshana.)

## G

Gahni, *s.* Slaughter, destruction.  
     See Ghāno.  
 Garagh, *v. intr.* To neigh.  
 Garokħ, *adj.* Neighing.  
 Garākhēnagh, *v. tr.* To cause to be slain.

Gauħha, *s.* A child.  
 Gauz-khanagh, *v. tr.* To shave.  
 Gedar, *adj.* Valiant.  
 Gedhi, *s.* The people, folk, foreigners, strangers, enemies.  
 Gēgħ, *s.* State, condition.  
 Ghāno, *s.* Slaughter, destruction.  
 Għas, *s.* Shoving, pushing aside.  
 Ghur-khanagh, *v. tr.* To stab.  
 Gi, *s.* Choice.  
 Gi-waragh, *v. intr.* To choose.  
 Gil, *s.* A taunt.  
 Gināragħ, *pp.* gināsħta, *v. tr.* To hold, take possession of, pull (a bridle).  
 Ginavān, *conj.* Perhaps, lest, let not.  
     (See Nawān.)  
 Girah, *s.* Weeping. See Grēħ.  
 Giribl, *adj.* Intoxicating.  
 Gird, *adj.* Round.  
 Gird-durr, *s.* Round pearl earring.  
 Girdagh, *adj.* Grazing, browsing.  
 Girdoh, *s.* Lover, friend.  
 Giyal, *s.* Lover.  
 Go, *s.* The hilt of a sword.  
 Gobi, *s.* Discussion.  
 Gobi-janagh, To discuss.  
 Gogħā, *s.* A bribe.  
 Gonokħ, *s.* A fool. See Gannokħ.  
 Gophank, *s.* Cowherd; also the name of a tribe (now Gophla).  
 Gor-kħuħ, *adj.* Slaying wild asses.  
 Gosh-bun, *s.* Lobe or tip of the ear.  
 Goz, *s.* Boasting.  
 Goz-janagh, *v. intr.* To boast.  
 Grambah, *s.* A socket (in which a jewel is set).  
 Grēainagh, *v. tr.* causal. of grēħ, To cause to weep.  
 Grēħ, *s.* Weeping.  
 Grēħ-khanagh, *v. intr.* To weep.  
 Grisibagh, } *adj.* Deep, yawning.  
 Griabokħ,

Grof, *s.* Band, troop. (P. *giroh*.)  
 Guftāragh, *s.* Song, poem.  
 Gul, *s.* A flower. *Met.* a fair one, a sweetheart.  
 Gunās, *s.* Fault, sin. Bē-gunās,  
     Faultless.  
 Gunāsk, *s.* Fault, sin. Be-gunāsk,  
     Faultless.  
 Gunāskār, *s.* Sinner.  
 Gushādagh, *v. tr.* To sew, mend.  
 Gwādh-gir, *adj.* Windy.  
 Gwarfand, *s.* Shield (*lit.* breast-protector, from *gwar*, breast, and *fand* or *fan*, protector. Cf. *dempān*, *shesfānk*, *gophānk*, etc.).  
 Gwarpān, *s.*

## H.

Halak, *s.* Creature, creation. (Ar. *khalaq*.)  
 Hanj, *adj.* Graceful, pretty.  
 Här, *adj.* Connected with cattle. See Här.  
 Härehärti, *s.* Any grazing animal, such as cattle.  
 Häreh goran, Horned cattle.  
 Hart, *s.* Cattle.  
 Hart, *adj.* Hungry.  
 Harmāli, *s.* Flocks and herds.  
 Hasagh, *ph.* hastha, *v. intr.* To run.  
 Hashi, *s.* A high mountain.  
 Hawash, *s.* Desire.  
 Hindi, *s.* and *adj.* Indian, especially an Indian sword, often used for swords generally.  
 Hing, *s.* A lover.  
 Hinshagh, *v. intr.* To swoop down (as a bird of prey).  
 Hinshaghi, *s.* A swoop or dart down.  
 Hol, *interj.* Alas!  
 Hukam, *s.* The quarters of a horse.

Istēzagħ, }  
 Istinzagħ, } *s.* A hailstorm.

## J.

Jaghin, *s.* Calamity, misfortune, pestilence.  
 Jäh, *s.* A place.  
 Jähé, Somewhere.  
 Jäl, It is true.  
 Jalagh, *ph.* jalitha, *v. intr.* To pass or spend time.  
 Jalaki, *s.* A top (for spinning).  
 Jamo, *adj.* Fitting, well-shaped.  
 Jändar, *s.* A millstone, mill. See Jandar.  
 Jasol, *s.* An attack.  
 Jéhal, *adj.* Sharp, keen, cruel.  
 Jénāf, *s.* Grace, distinction. (Ar. *janāb*.)  
 Jhakagh, *v. tr.* To frighten.  
 Jistagh, *v. intr.* To flee.  
 Jumhainagh, *v. tr.* (causal of *jumbagh*), To cause to stay; to halt an army.

## K.

Kađan, *s.* A whetstone.  
 Kahagh, *v. intr.* To say. (This is the Urdu *kahā*, and is found in one place only in the form *kaħetha*.)  
 Kail, *s.* Intoxication.  
 Kaif, *adj.* Drunken, excited.  
 Kaltär, *s.* Creator.  
 Kändhi, *s.* Corpse-bearer at a funeral.  
 Kanjučh, *s.* The leather thongs of a saddle-girth.  
 Karabbi, *s.* The stalk of millet or jowar.  
 Karwali, *adj.* Strong (drink), intoxicating.  
 Käthul, *s.* Poison. (Ar. *qātil*.)

Kaul, *s.* Promise, engagement. (Ar. qanl.)

Kauñi, *i.* One bound by agreement, a husband or wife.

Kauñsh, *s.* A cold wind.

Khād-khanagh, *v. intr.* To eat into, bite.

Khāndā, for Khāwinda, the Lord (from Pers. Khāwand).

Khamund, *s.* Cliff, rock.

Kharkāvagh, *s.* Thorns, thorny bush.

Khasē-potrav, *s.* Grandson of somebody, a man of good birth. (Cf. Spanish *hidalgo*, from *hijo d'algo*.)

Khash, *s.* The armpit. Alaeō-khash, under the armpit.

Khatik, *s.* A woman's bodice or 'choli.'

Khavīh, *s.* A warrior, mighty man.

Khawīh, *s.* An overcoat.

Khāwārugh, *v. intr.* To quench the thirst. (P. Kuwāridan.)

Khēnagh, *v. tr.* causal of khanagh, To let do.

Khēnagh, *v. intr., p.p.* khēntha, To leave, to fall, to abandon; to go out, ascend.

Khēnagh, *s.* Rage, envy, wrath. (P. kīna.)

Khēpt, *s.* Guarding, warding off blows.

Khēhaviya, } *adj.* Drunken, stupefied, intoxicated. Khihaviyā, } (Ar. kayfi.)

Khil, *s.* A peg, nail.

Khilagh, *s.* Country.

Khodi, *s.* Cup. See Kadah.

Khoñā, *adj.* False.

Khundal, *s.* Leaf of the dwarf-palm.

Khupt, *s.* Hip-joint.

Kivir, *s.* Malice, spite.

Kuchithagh, *v. tr.* To embroider.

Kull, *s.* A small hut or tent; also, Chyār-kull, a four-sided hut.

Kuñh, *s.* A log of wood.

## L.

Ladhar, *adj.* (fr. ladh, jungle), Overgrown, surrounded with trees.

Khaj-ladharen, Embowered in palm-groves.

Lafisagh, *p.p.* lafishta, *v. tr.* and *intr.* To kill, to be killed, to devour.

Lahmeñ, *adj.* Numerous.

Lakh, *s.* Knowledge, information.

Lakha, *prep.* With regard to, on the subject of.

Lak-pūl, *s.* Protector of thousands (Hindi), occurs once only.

Lakṛ, *s. dim.* of lak, a small plateau.

Langān, *s.* Hunger.

Lāng'hav, *s.* A minstrel (Si.).

Lanjo, *adj.* Full.

Lāsh, *adj.* Worthy.

Laughār, *s.* Long hair.

Lawāñ, *v.* They praise (found in this form only).

Lēia, } *s.* A kid, a goat, a wild goat.

Lēira, } (Ar. leira.)

Lend, *s.* Account, reckoning.

Lihav, *adj.* Modest. (Si. liha.)

Lok, *s.* A male camel, a strong camel.

Lokhim, *adj.* Fine, powdered.

Loll, *s.* A lullaby.

Lopārugh, *v. tr.* To urge on, to make a horse gallop.

Ludjan, *adj.* Beloved.

Lūhagh, *v. tr.* To burn, to scorch.

## M.

Māfar, *s.* Woman's hair.

- Maghund, *s.* Buttocks.  
 Mâhaur, *s.* Lines of clouds, strata.  
 Maherti, *s.* Herdswoman (applied to Gohar).  
 Mahr-wâr, *s.* Eater of corpses.  
 Mâhval, *s.* Saddle.  
 Maizar, } *s.* A stage, journey. See  
     Mainz, } Mizil.  
 Mai, *s.* Fighter, athlete, wrestler.  
 Maihagh, *s.* *intr.* To crowd, to throng.  
 Malshân, *s.* A powerful warrior.  
 Manchagh, *p.p.* manchitha, *v. intr.*  
     To join battle, to engage.  
 Mândri, *s.* Market, bazaar (St.). Cf. H. mandi.  
 Mânti, *s.* Bread (a Sindhi word, rare).  
 Mashând, *s.* Fear, dread.  
 Mawâlî, *s.* Drunkard.  
 Mehr-sir, *s.* Head herdsman.  
 Ménagh, *p.p.* méntha, *v. intr.* To become wet or moist.  
 Mésenagh, *p.p.* mésentha, *v. tr.* To moisten.  
 Mirsi, } *s.* An Egyptian sword, also  
     Miri, } used for a sword generally. (Ar. mirsi.)  
 Mokho, *s.* Outcry, accusation.  
 Molî, *adj.* Wanting, desiring. (Cf. Ar. muwla.)  
 Mughém, *adj.* Great, mighty.  
 Mughém, *adj.* Stingy, miserly.  
 Mumair, *s.* Funeral banquet.  
 Mûrî, *s.* A fight, struggle.  
 Mûrî-wâqagh, To engage in a struggle.  
 Morth } *s.* Arrow.  
     Morth, }  
 Mushâg, } *s.* Walnut-husk, used  
     Mushâg-fâr, } by women to give  
                   a bright colour to  
                   the lips.

- N.  
 Naghor. See Nighor.  
 Nalgar, *s.* Narcissus. (P. nargas.)  
 Napî, *s.* Lightning. (P. naft.) *Met.*  
     a sword in early poetry and a gun in more modern times.  
 Naso, *s.* A fowl's beak.  
 Nasîhar, *adj.* Finer, thinner; comparative of Nas.  
 Nath, *s.* Nosering (H.); rare, the ordinary word being phulâk.  
 Nawâñ, *conj.* Perhaps, lest. (Probably a contracted form of ginâvan. Now the usual word.)  
 Nawâth, *s.* Pride, honour. (Ar. nakhwat.)  
 Nawath, *s.* Felt. (P. namad.)  
 Nawath, *adj.* Thick, matted.  
 Nawâlî-rish, With matted beards.  
 Nas, *adj.* Fine, thin.  
 Nést, *v.* Is not. (Now only found in the plural form nistant or nisteh.)  
 Nibéragh, *p.p.* nibérrha, *v. tr.* To conquer, overthrow.  
 Nigéragh, *p.p.* nigérrha, *v. tr.* To slay.  
 Nighrân, *adj.* Sad, grieved.  
 Nighor, } *s.* Side, direction.  
     Naghor, }  
 Nimuh, *s.* A juggler's trick; by trickery.  
 Nodh, *s.* A storm-cloud. *Met.* a sword.  
 Nobut, *s.* Beard.  
 Notarâ janagh, To stroke the beard.  
 Nokhsar, *s.* New man, stranger, foreigner.  
 Nukh, *s.* Dirt, filth.  
 O.  
 Oi-oi, *adv.* First of all. (Ar. awwal.)

## P.

- Pab, *s.* Ball of the foot (Si.).  
 Padhaki, *s.* Long hair.  
 Pagasi, *adj.* Stopping, hindering.  
 Paghat, *s.* Chance, opportunity.  
 Paghar-sir, Destroying chances, taking away opportunities.  
 Pahnidj. See Pahnad.  
 Palatri, *adj.* With the legs crossed (Si.).  
 Pamban, *s.* Wheat (Si.).  
 Pandh, *s.* Knot, corner or skirt of garment.  
 Parsi, *adj.* Persian, Parsi laphā, In the Persian tongue.  
 Patela, *s.* A bier.  
 Payif, *adj.* Beautiful, slender.  
 Pend, *s.* Fetters, used for camels.  
 Phadh, *adv.* Back, backwards, hind, hence.  
 Phadhi, *prep.* Behind or after.  
 Phadhi-kiangh, *v. intr.* To retreat.  
 Phagah, *s.* A horse's stall.  
 Phagai-dīagh, *v. tr.* To give away.  
 Phaldah, *adj.* Mighty.  
 Phāmbani, Red (only in the phrase phāmbanich lungt, a red veil, in IV. 198).  
 Phān or Fān, in composition only, meaning protector, guardian, or protection, as in shafān-kh, go-phān-kh, dēm-pān, gwar-fān-d.  
 Phārestha, *adj.* Polished, shining.  
 Phārestagh, *ph.* phārestha, *v. intr.* To refrain from.  
 Phēlo, *s.* Twisting. (Si. phēro.)  
 Phēwīth, *adj.* Answerable, responsible. (P. pīvīz.)  
 Phirāth, *s.* Complaint. (P. faryād.)  
 Phopat, *s.* Butterfly.  
 Phur-khash, *adj.* Fully drawn, tightly strung (of a bow).

Phur-khashagh, *v. intr.* To taunt. Phurkh, *s.* Wool. (The name of a tribe.)

## R.

- Rādh, *adj.* True, trusty.  
 Raghām, *s.* Season, opportunity, time of waiting, threatening weather.  
 Raghām, *s.* Rank, dignity.  
 Rakhta, *adj.* In the phrase rakhtagheñ chham, red or angry eyes.  
 Rashēf, } *s.* Clearness, thoroughness.  
 Rashēv, } ness.  
 Pha-rashēf, }  
 Pha-rashēfī, } Clearly, thoroughly.  
 Pha-rashēv,  
 Rawacht, *s.* A herdsman, messenger.  
 Rētagh, *s.* A scarf, a garment worn over the shoulders.  
 Rimlā, *adj.* Manifest.  
 Rodhagh, causal of rudhagh, To bring up, cause to grow, nurse, dandle, to sway, to move.  
 Rodhi, *adj.* Apparent, visible.  
 Rodhi-blagh, To appear.

## S.

- Saghār, *adj.* White, bright, flashing (of a sword), white-faced (of a horse).  
 Sambhalagh, *v. tr.* To keep, take care of (Si.).  
 Sanjath, *adj.* Born together, twin.  
 Sar-drañi, *adj.* Hot-headed, fiery.  
 Sar-gitr, *adj.* Circling, encompassing.  
 Sar-jamagh, *s.* Completion, comfort.  
 Sar-khanagh, *v. intr.* To leave, to place, to set out.  
 Sasat, *s.* Goods, property.  
 Saul, *adj.* Young.  
 Sh. Words beginning with sh, see under Sh. (separate heading).

Sik, *adj.* Desirous of.  
 Siñjño, *s.* Recognition (Si).  
 Sirmugh, *s.* Powdered antimony used as collyrium for the eyes. (P. surma.)  
 Sirmugh, *adj.* The colour of antimony, slate-coloured.  
 Som, *s.* Swelling.  
 Somar } *s.* Companion.  
 Somar } *s.* Companion.  
 Sraf, *adj.* Narrow, small.  
 Srafi, *prep.* For the sake of.  
 Sudhav, } *adj.* Thrusting (applied  
           } to a spear).  
 Suhélt, *s.* A female companion, concubine.  
 Sultānsar, *adj.* Belonging to a sultân, kingly, royal.

## Sh.

Shaglkh, *s.* Axle of a millstone.  
 Shahrak, *s.* A small town, village.  
 Shákáragh, *v. intr.* To order, instruct.  
 Shalagh, *v. tr.* To rain on; to moisten.  
 Shimí, *adj.* Asleep.  
 Sháro, *s.* Hatred.  
 Shavgur, *adj.* Powerful.  
 Shéf, *s.* Lower part, descent, slope.  
 Shéf-biagh, *v. intr.* To descend.  
 Shéfagh, *pp.* shipta, *v. tr.* To put in, to put on (a garment), to hide.  
 Shéfogh, *adj.* Slender, finely shaped (applied to the nose of a woman).  
 Shéngal, *adj.* Naked.  
 Shéñkhen, *adv.* Weakly, feebly.  
 Shér, *s.* Lion or tiger.  
 Shér-gumbar, *adj.* Bounding like a tiger.  
 Shíagh, *pp.* shitha, *v. tr.* To eat, devour, to rub away, wear down, to prick, to shear a sheep. Shitha-ghen plinth, shorn wool.

Shil, *adj.* Sharp.  
 Shír-didhagh, *adj.* Milky-eyed.  
 Shisk, *s.* A plaited mat.  
 Shufagh, *pp.* shupta, *v. intr.* To be angry.  
 Shuptaghiyâ, Enraged.  
 Shufagh, *v. tr.* To thrash.

## T and T.

Takar, *s.* A band, assembly.  
 Takor, *s.* A gong, drum.  
 Tandilán, *s.* Warp and woof.  
 Tati, *s.* Nonsense, idle talk.  
 Tatti, *s.* A village.  
 Ték, *s.* Vaunt, brag.  
 Ték, *s.* Arrow, dart, brand.  
 Tékán phuli, Feathered arrows.  
 Thál, } *s.* Tray, dish, hedge round.  
 Thál, } a threshing-floor.  
 Thalár, *adj.* Broad (applied to a shield).  
 Thangrú, *adj.* Boasting, bragging.  
 Tháod, *s.* Charm or medicine. (Cf. Ar. 'ta'widh,' charm.)  
 Thárt, *s.* Young camel.  
 Thári-mádjhagh, Female young camel.  
 Thávdán, *s.* Forge, stove. (P. tábđán.)  
 Thégh, *s.* Sword, sabre. (P. tégh.)  
 Thi-phiré, *adv.* Somewhere else, some other time.  
 Thophi, *s.* Beardless wheat (Si).  
 Thosagh, *v.* To extinguish. *In comp.* Mâh-thos, extinguishing the moon; puri-thos, eclipsing fairies;—terms applied to women in love poetry.  
 Thünt, *s.* A pillar, column. (P. sitün.)  
 Tokh-deagh, *v. tr.* To clothe, wrap.  
 Tokal, *s.* Trust (in God). (For Ar. tawakkul.)

Tṛād, *s.* Speaking, voice, shout.  
Tṛād-khanagh, *v. intr.* To speak, to shout.

Trafox, *s.* A drop.

Trat, *s.* A stick.

Trūz, *s.* Dripping, dropping.

Trup, *s.* A drop.

Trufān, *s.* Hoof-beats of a horse.

Tulagh, *v. tr.* To weigh, to compare (Sl.).

#### U.

Ubdahl, *s.* Betrothal.

#### V.

Vādi, *s.* Disputing.

Vaisākh, *s.* Courtyard of a house (W. Panjāb).

Vērh, *s.* A ring.

Verha, *s.* A courtyard, enclosure.

Vēri, *s.* Enemy.

Vichoragh, *v. tr.* To separate.

#### W.

Wa', shortened form of 'wadh' or 'with,' self.

Wa'-rojhēn, *adj.* Self-sounding (applied to a drum).

Wadh-nirī, *s.* Self-dying, i.e. natural death.

Wal, *prep.* On, upon. See War.

Walagh, *v. tr.* To wind, twist, bind.

Wās, *s.* Scent, perfume.

Wazwarz, *s.* Dream, imagination (Ar. waswās).

Wur, *prep.* On, upon.

Wur-blagh, *s.* To be upon, to be incumbent on.

Wur-khanagh, *v.* To apply, to sprinkle.

#### Z.

Zaghar, *adj.* Fresh, quick, calm, clear.

Zaghāth, *s.* Alms. (Ar. zakāt)

Zaghāth-wär, *adj.* Dependent on alms.

Zang, *s.* Glory, beauty, *adj.* glorious, splendid.

Zarib, *s.* Lamentation.

Zauñk, *s.* Delight, pleasure.

Zédh, *s.* Enemy.

Zéł, *adj.* Empty, bare.

Zémir, *s.* Song, poem.

Ziloh, *s.* A blanket.

Ziyān, *s.* Hurt, injury, death.

Ziyān-āragh, } To hurt, to kill.

Ziyān-khanagh, } To be hurt, to die.

Zong, *s.* A strong mare.

Zunhārī, *adj.* Woolly, hairy (sheep and goats).

#### Zh.

Zhalangēnagh, *v. tr.* To urge on, let go (a horse).

Zhil-blagh, } *v. intr.* To go forward, Zhil-giragh, } to charge.

## KEY TO THE PRONUNCIATION.

As Balochi has never been a literary language it has no recognized alphabet of its own. The few Baloches who can read or write have usually received their education through the medium of Persian or Urdu, and employ the Persian alphabet, as used in those languages, when they attempt to write Balochi. But there is no recognized standard or uniformity in its use such as exists in languages like Urdu, Sindhi or Pashto, and no attempt has been made to adapt the Arabic letters to the sounds of the Balochi language. I have, therefore, adhered to the Roman alphabet, as in my former publications on this language. There is a large range of sounds both vowel and consonant, and any adequate representation of them in the Arabic or Persian system of writing is impracticable.

The system followed is, with some slight modifications, one generally understood by Oriental scholars, and corresponds nearly with that laid down till lately in the transliteration scheme of the Royal Asiatic Society.

The modifications found necessary arise from the abundance of dental and guttural sounds.<sup>1</sup>

Among the dentals are found the ordinary sounds *t* and *d*, their aspirates *th* and *dh* (as in Sanskrit and modern Indian languages), and *ṭh* and *ḍh* (as in English *breathe* and *breath*). To these we must add the cerebral sounds, *t̪*, *ʃ̪*, *d̪* and *ɖ̪*, all of which are met with.

In the same way we have the gutturals *k* and *g*, with their aspirates as in Indian languages, and also the spirants *kh* and *gh*, as found in Arabic and Persian.

I have endeavoured to indicate all these sounds correctly without undue multiplication of diacritical marks. The *gh* sound (*ghazn*) has been left without underlining, as it is extremely common, and never

<sup>1</sup> For a full discussion of the sounds, see Geiger's *Lautlehre des Balochi*, Munich, 1891, also *Die Sprache der Balochen* in *Grundriss d. iranischen Philologie*, 1893.

occurs initially, while the Indian aspirated *g* only occurs initially in a few borrowed Indian words. There is, therefore, no danger of the two sounds being confused.

## ALPHABETICAL TABLE OF SOUNDS.

[The letters in Column I. are those used in this book; those in Column II. are the corresponding signs in the *Oxford English Dictionary*; and those in Column III. are the signs used in *Grundriss d. Iranischen Philologie*.]

I.	II.	III.
a	(e)	a The short obscure vowel corresponding to the <i>a</i> of Sanskrit and the <i>fatha</i> of Arabic, as the <i>u</i> in English <i>run, summer</i> .
ä	(ɔ and a)	ä Long as in <i>alm</i> , or the short broad sound as in <i>Get. Mann</i> .
b	(b)	b As in European languages.
bh	(bb)	b aspirated, found only in borrowed Indian words.
ch	(tʃ)	č As in Eng. <i>church</i> , Spanish <i>checha</i> .
chh		č' The same sound aspirated.
d		d The dental <i>d</i> as found in Persian and Indian languages.
dh		d' The same sound aspirated. Only in borrowed Indian words.
đh	(đ)	đ The sound of <i>th</i> in Eng. <i>with, breathe</i> , of Mod. Greek <i>đ</i> , and Arabic <i>đ</i> <i>đh</i> . Never found as an initial, only as a medial and final.
đ	(d)	đ The cerebral Indian sound, like English <i>d̪</i> .
đh		đ' The same aspirated. These cerebrals are mainly found in borrowed Indian words.
e	(e, ē)	e Short open e, as in English <i>ten, moment</i> .
ē	(e and ē)	ē Long e, as in English <i>there, survey</i> . Open e before r, otherwise close.
f	(f)	f As in European languages generally. Not found as an initial.
g	(g)	g As in go.
g'h		g' g aspirated as in Indian languages. Only found in a few borrowed words.

t	n.	III.	
gh	(γ)	γ	The Arabic and Persian <i>ghain</i> , Ger. <i>g</i> in <i>sagen</i> . Never found as an initial, very common as a medial and final.
h	(h)	h	The simple aspirate.
ḥ		ḥ	The strong Arabic aspirate (ḥ). Only used for Arabic proper names. In borrowed words ordinarily it becomes ḥ.
i	(i)	i	The short open i as in Eng. <i>hill</i> .
ī	(ī)	ī	The long ī, as Eng. <i>ee</i> in <i>see</i> .
j	(dʒ)	j	As j in Eng. <i>judge</i> .
jb		j'	The same aspirated. Only in borrowed Indian words.
k	(k)	k	As Eng. k.
kh		k'	ḥ aspirated, as in the Indian languages.
ḳh	(χ)	χ	As Persian ḳh, Ger. ch.
l	(l)	l	The ordinary sound of l.
m	(m)	m	The ordinary sound of m.
n	(n)	n	The ordinary sound of n.
p		p	The cerebral Indian ʂ.
ñ	(ñ)	ñ	Gives a nasalized sound to the vowel ( <i>anuydra</i> ).
o	(ə, ö)	ö	The sound of close o; open before r.
p	(p)	p	The ordinary sound of p.
ph	(ph)	p'	The same, aspirated as in the Indian languages.
q		q	Used for the Ar. qaf, in proper names. In borrowed Arabic words it is replaced by k.
r	(r)	r	The ordinary trilled r.
ṛ		ṛ	The cerebral ṛ as in Modern Indian languages.
s	(s)	s	The ordinary sound of s, as in <i>song</i> , <i>glass</i> .
ṣ		ṣ	Arabic ḷ. Only found in proper names. Usually becomes s.
sh	(ʃ)	ʃ	As Eng. sh, Ger. sch, Fr. ch.
t		t	The dental t, as in Indian languages and Persian.
th		t'	The same aspirated as in Indian languages.

L	(l)	ll.	
th	(θ)	θ	Eng. <i>th</i> in <i>heath</i> , Greek θ, Ar. <i>th</i> , ↗ Never found as an initial.
t	(t)	t	The Indian cerebral sound, Eng. <i>t</i> .
th		t'	The same aspirated. These cerebrals are found in borrowed Indian words.
č		č	Ar. č is used in proper names only. It generally becomes t.
u	(u)	u	The short u, as in Eng. <i>full</i> .
ü	(ü)	ü	The long ü, as in Eng. <i>frugal</i> .
v		w	Purely labial v (as heard dialectically in Ireland). As Punjābi and Sindhi v.
w	(w)	v	As Eng. w (Urdū and Arabic w).
wh	(hw)	v'	Pronounced hw, as Eng. wh.
y	(y)	y	As Eng., French, and Spanish y consonant; German and Italian j.
z	(z)	z	The sonant sound of z. Eng. and Fr. z.
sh	(ʒ)	ž	As French j, Persian ž; Eng. r in <i>treasure</i> .
ž or z		ž:z	Ar. ž and ž become z, and are used only in Arabic proper names.

## DIPHTHONGS.

ai	(ai)	ai	As Eng. i in <i>line</i> , ui in <i>aisle</i> , Ger. ei.
au	(au)	au	As Eng. ou or oɪ in <i>foul</i> , <i>cow</i> ; Ger. and It. au.

## ALPHABETICAL LIST OF AUTHORS OF POEMS, ACTUAL OR REPUTED.

Of the poems in this collection a certain number are anonymous. These are Nos. 1, II, IV, V, VI, VII, XII, XVIII, (1), XXI, XXII, XXIV, XXV, XXVI, XXVII, XXVIII, XXX, XXXI, XXXIV, XXXV, XXXVII, XL, XLVII, XLVIII, XLIX, LII, LVII, LIX, LXII, LXIII, and the greater part of the riddles included under LXIV. The remaining sixty-five poems are ascribed to the following authors:

Ahmad, son of Shorān,	-	-	-	LIX. (2).
Babar, Dodāt,	-	-	-	XVII. (2 and 8).
Bālāch, Gorgēch,	-	-	-	XVIII. (1 and 3).
Bashkāt, Sūrihānī,	-	-	-	L. (2).
Bijar, Rind,	-	-	-	XVII. (1, 5 and 7).
Bivaragh, Rind,	-	-	-	XX, XXXVIII.
Brāhim, Shambānī,	-	-	-	LIII, LXIV. (1 to 5).
Chākur (Mir),	-	-	-	XI. (2, 4 and 5), XIII. (1).
Dilmalikh, Rind,	-	-	-	XV.
Dostēn,	-	-	-	XLI.
Durrak (Jām), Dombki,	-	-	-	XIII, XLIII, XLV, XLVI.
Gāhī, Kalot,	-	-	-	XXXIII. (2 and 4).
Ghulām Muhammad, Bālāchānī,	-	-	-	LXIV. (15).
Gwaharām (Mir),	-	-	-	XI. (1a, 1b and 3).
Haidar, Bālāchānī,	-	-	-	LXI.
Hairo, Dodāt,	-	-	-	XVII. (4).
Hajikhanī, Dodāt,	-	-	-	XVII. (6).
Hānt, daughter of Mir Dost, Bālāchānī,	-	-	Part of XXIII.	
Hārin, Saidiānī,	-	-	-	XXXII. (1).
Husain, Bālāchānī,	-	-	-	LXIV. (14, 2; 16, 2).
Jāro, Phuzb,	-	-	-	XIII. (2).
Jiwi, Khird,	-	-	-	LX.
Jongo, Rind,	-	-	-	XVII. (3).
Kabūl, Dombki,	-	-	-	XXXII. (2).
Khudr,	-	-	-	LXIV. (14, 7; 16, 1).

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Nodh, Rashkāni,	-	-	-	IX.
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Panjū, Bangolāni,	-	-	-	XXXVI.
Rānt, daughter of Sālār, Bālāchāni,	-	-	-	Part of XXIII.
Rēhān, Rind,	-	-	-	III. XIX.
Shāhsid, Rind,	-	-	-	XVI. LI.
Sobhā, Jarwār,	-	-	-	XXXIII. (1 and 3).
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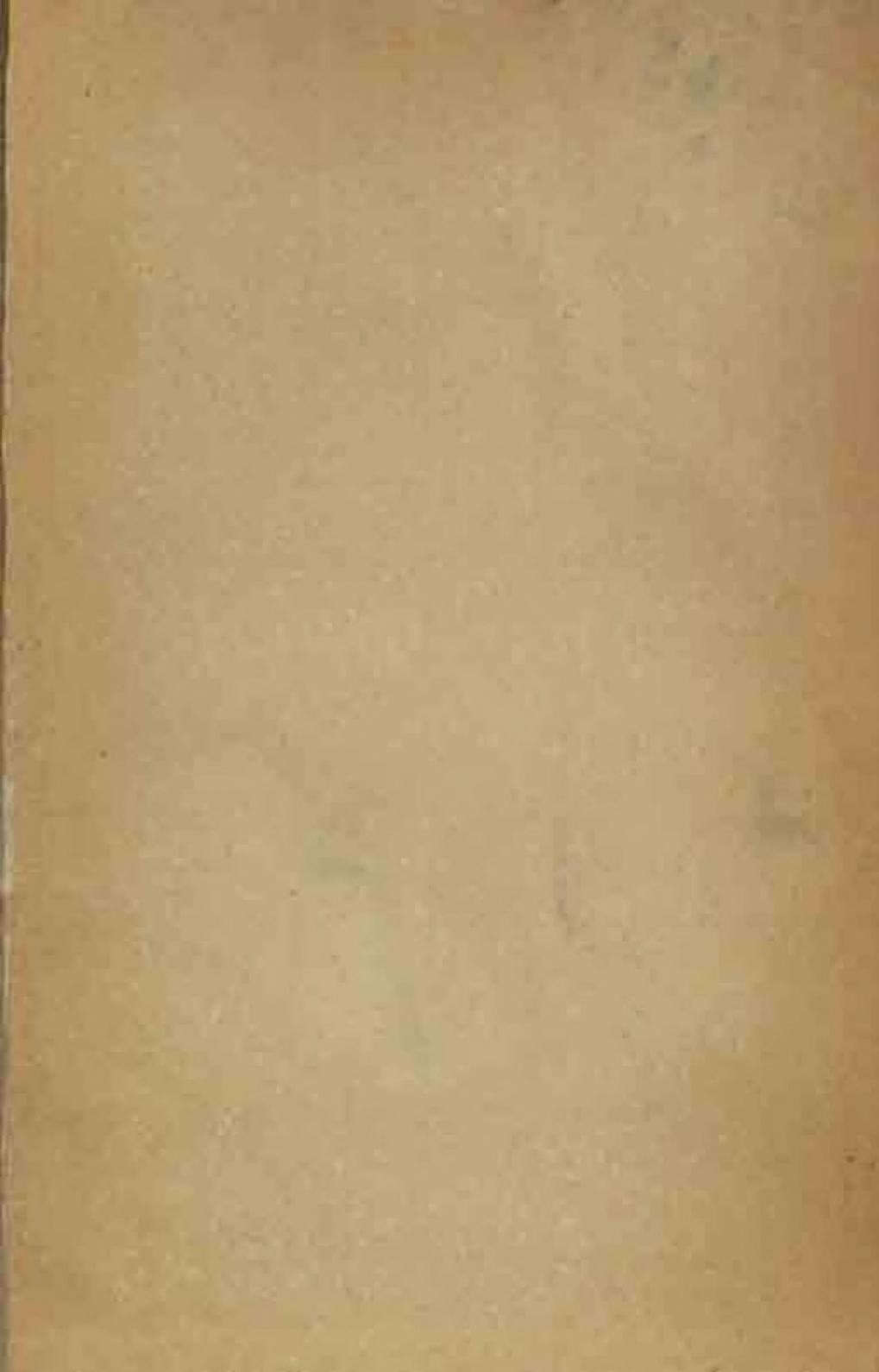
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